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ABSTRACT

Intended for teachers, this monograph argues that, unlike the structured, formulaic "school" essay, personal essays in the manner of Michel de Montaigne lead students to explore their connections with ideas and texts. The monograph describes several strategies which use writing as a tool for critical thinking. The monograph contains the following chapters: (1) "The School Essay (Bad Memories of)"; (2) "The Case against Writing--Plato's Challenge"; (3) "'For it is myself that I portray': Montaigne's Legacy"; (4) "Invitations to the Essay"; and (5) "'I'm not going to talk about it'." Forty-three references and an annotated bibliography derived from searches of the ERIC database are attached. (MS)

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Teaching Critical Thinking Number 3

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CRITICAL THINKING AND WRITING: RECLAIMING THE ESSAY

Thomas Newkirk

ERIC Clearinghouse on Reading and Communication Skills

NCTE National Council of Teachers of English

Critical Thinking and Writing: Reclaiming the Essay

Thomas Newkirk
University of New Hampshire

1989

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And finally, thanks to my father who would pace the floor as he read aloud from Florio's translation of Montaigne.

The photo of the etching of Michel Seigneur de Montaigne on the cover is used with permission of the Lilly Library.

Thomas Newkirk

Thomas Newkirk is an Associate Professor of English at the University of New Hampshire where he directs the Freshman English Program. He has published extensively on the teaching of writing and writing development. His primary research interest in the past several years has been the development of expository writing ability in young children, work culminating in his book, *More than Stories: the Range of Children's Writing* (Heinemann).

He also works extensively with writing teachers at all grade levels. He directs the New Hampshire Writing Program, a summer institute for classroom teachers.

If I had written to seek the world's favor, I should have bedecked myself better, and should present myself in a studied position. I want to be seen here in my simple, natural, ordinary, fashion, without straining for artifice; for it is myself I portray. My defects will here be read to the life, and also my natural form, as far as respect for the public has allowed. Had I been placed among those nations which are said to live still in the sweet freedom of nature's first laws, I assure you that I should have very gladly portrayed myself here entire and wholly naked.

—Michel de Montaigne
in the introduction
to his first book of essays

Introduction

Writing as Inquiry

The first time I read Thomas Newkirk's monograph "Critical Thinking and Writing: Reclaiming the Essay," I thought his message was sound. As teachers we need to help students get in touch with the basic process underlying critical thinking. This is best done by allowing them to use writing as a tool for thinking rather than by giving them a formula for how "good essays" ought to be written.

The second time I read this monograph I was particularly struck with his argument that the "school essay" is usually a different beast from "the essay." Historically the essay was a device used by learners for thinking through issues. As schools attempted to teach the essay, they made it formulaic, so much so that most educators now think of it in terms of a club sandwich: a thesis statement (the top piece of bread), three supporting arguments (the ingredients), and a conclusion reiterating the thesis (the bottom slice of bread). This concoction was neither God-given nor inherent in the essay itself. Further, when the essay becomes formulaic, it stops critical thinking rather than fosters it. Newkirk's message seemed urgent to me. I hope it seems so to you.

The third time I read this monograph I was struck with what a good teacher Thomas Newkirk is. The strategies he suggests for getting students in touch with the basic process of critical thinking are theoretically sound, given what we know about critical thinking, learning, and the reading/writing process.

I tried many of his activities with my undergraduate students and was very pleased with the results. Since then I have generated several Newkirk-like experiences of my own. In one instructional sequence I ask teachers to describe their best teaching moment. I then involve them in what I call a Learner's Project. The requirements are simple. They have to have at least three sessions with a teacher for the purpose of learning something they did not know before (sign language, tap dancing, driving a stick shift car, quilting). They keep a

journal and share the results. Fellow students read one another's journals and make notes on what they see as the characteristics of learners, the learning process, and the roles that reading and writing played in these processes. As a culminating experience, the teachers work a critique of their best teaching moment in light of what they have learned in their recent learning sessions. I ask them to reflect on the image of themselves as learners during this project. Based on this image, I ask them to think about how they might support students in their classrooms to take a similar mental journey. The results are fantastic and, as Newkirk suggests, support the development of a new image of what it means to use reading and writing to learn.

Dewey said that for education to be educative it must be generative, going beyond the here and now by pointing to what we must do new in classrooms. Readers will find Newkirk's teaching ideas generative. He calls for both teachers and students to be reflective as well as critical.

The fourth time I read this monograph I saw Newkirk's arguments in light of a paper I had recently written (Harste, 1988). Although this paper was on assessment in process reading-and-writing classrooms, I saw a connection. I had argued that we need a new set of performance criteria for judging process reading-and-writing classrooms. Old criteria wouldn't do. We needed a new set of eyes. I suggested three criteria for teachers to ask of themselves: (1) Did I hear each student's voice in my classroom? (2) Did I start a new conversation? (3) Did I establish a mechanism whereby that conversation can continue?

Like Newkirk, I realized that good education begins by allowing the students the opportunity to make connections in terms of their own life experience. Wherever it is we may wish to take students, or whatever connections we intend for them to make, all learning—including critical thinking—begins in the known. This means that we need to allow students the opportunity to make their own connections, to hear their own voices.

In this monograph Newkirk argues that a good essay opens up the possibility for new conversations rather than closes down such

opportunities. This is a radical statement. It flies in the face of what all of us have been taught. The word "essay" to most of us signals a logically developed and very tight treatise on a fairly limited topic. To think of the essay as a vehicle for beginning new conversations is liberating. It suggests that the function of writing is inquiry, critical thinking, and learning.

Strong communities are forged not on the basis of like-mindedness but on differences. In democracy each member of the society must be heard. When the people know their own opinions, as well as how their opinions differ from others', democratic communities are born. It is on the basis of hearing different voices that needed conversations begin. Similarly, schools in a democracy should be in the business not of silencing voices but rather of starting new conversations and insuring that all voices are heard.

My third criterion—keeping the conversation going—suggests that concepts of voice and conversation are not enough. As educators we also have a responsibility to put structures into place whereby these conversations can result in transformative action. The future both of critical thinking and of our society is ours for the making.

The fifth reading of this essay I now leave to you. It will, I hope, stimulate your critical thinking, inquiry, and transformative action in the way you teach writing in your classroom. Happy authoring of more critical curriculum with your students!

—*Jerome C. Harste*
Series Editor

Reference

Harste, J.C. (1988). "What difference does your theory of literacy make?" Paper presented at the Post-World Conference on Language and Learning, Brisbane, Australia.

Chapter 1

The School Essay (Bad Memories of)

A few weeks ago, my 11-year-old daughter was complaining about one of her writing assignments. "Dad, I have to write an essay."

"Oh," I said, "what's so bad about that?"

She then assumed a stance that I'm convinced girls learn in sixth grade—one hand on the hip, head thrown back, eyes rolling. It's the stance that expresses a sixth-grader's amazement at the ignorance of her parents. "It's so restricting. We have to have one main point which we state in the introduction. We have to have at least three examples or subpoints; we have to have a conclusion where we state our points in a more dramatic way. Oh, and we can't use *I*."

Those who teach this form often rationalize that once students learn it they can vary it; they need to produce something rigid and artificial so they can later produce something real. Tolstoy was closer to the truth when he claimed that "for the pupil only the complex and living appears easy."

These guidelines are ones I've heard before, the ones that I had to follow in writing school essays over 20 years ago. And I remember feeling the same restriction. I remember wanting to respond with the schoolyard comeback, "Says who?" Who said an essay had to be this way? The answer, of course, was the writing textbooks that we used, Lucile Vaughan Payne's *The Lively Art of Writing* and John Warriner's *English Grammar and Composition.*

Returning to these books, I found Payne's invitation to writers, encouraging us to think of ourselves as builders. Yet after the invitation, she presented us with the design for the building we were to construct:

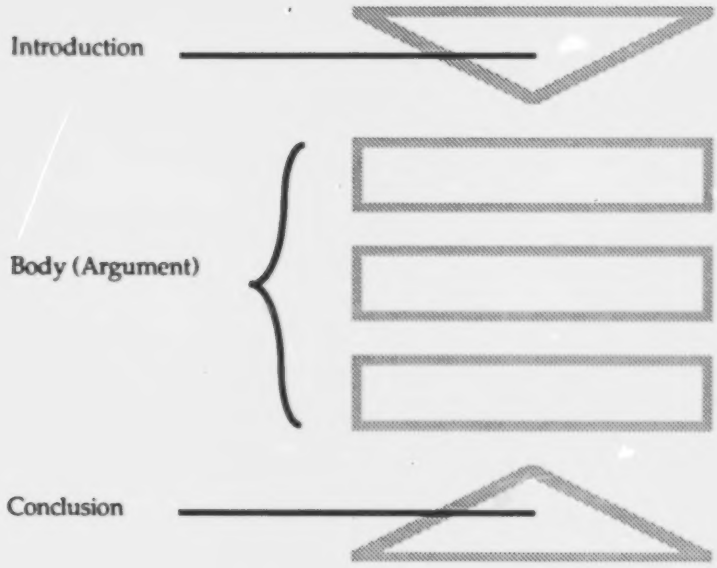

Figure 1 - Structure of the Essay

According to Payne the first paragraph begins broadly and narrows to a point; the middle section is the argument that takes up most of the essay; and the concluding paragraph begins at a narrow point and ends broadly.

Then, in italics, she claims that "this basic structure never changes." Her model would not constrict us though, because "just as different architects, beginning with the same design, will create completely different houses, so will the essayists create completely different essays" (1965, p. 48). Even as an eager-to-please junior in high school, I realized that her advice was either meaningless (everything begins and ends) or it was unduly restrictive.

Payne also enjoined us from using "I"; in fact it was one of her Two Commandments (the other was never to use "there"). She told us that we would weaken our writing if we said "I believe" or "I think." We were told that we could say, "God exists" but not "I believe that God exists." The first statement, according to Payne, had an "air of

authority" (p. 71) that the second lacked. It is not clear how Payne would have students avoid the first person if they were using their own experiences as evidence for an opinion—something most essay writers do.

Throughout both *The Lively Art of Writing* and Warriner's *English Grammar and Composition* we were warned of the hazards of disorder. If we were constructing a building, we couldn't afford to omit a stairway or put the windows in unevenly. Writing was serious business that needed serious planning:

> Some people like to take aimless trips, making no plans at all but rambling over the countryside, exploring side roads, stopping when they wish, and not much caring when or where they arrive. When people want to reach a definite destination at a specific time, however, they generally make detailed plans of their route and schedule their time.
>
> Writing is much the same. Some writing—letters to friends—for example—is unplanned. It rambles on aimlessly and spontaneously, making digressions and having no fixed objective. For most formal writing, however, you need a plan which shows you where you are headed and how you expect to get there (Warriner, Whitten, and Griffith, 1965, pp. 275-276).

Similarly, Payne told us that "the full thesis is your only sure guide through the tangle of ideas that always surround an essay topic." Of course, warnings like this were consistent with the moral training we were receiving in the mid-60s; we needed clear goals (a life-thesis, if you will) that would help us avoid the entanglements of alcohol, sex, and pleasure in general.

These textbooks betrayed themselves when they gave examples of the kind of writing we were to produce. Payne gave us this example of an effective opening paragraph:

> The American buggy race is a thing of the past, but its spirit is not. Unfortunately, its spirit has undergone almost as complete a transformation as the racetrack and the vehicles themselves. The dirt track of the country fair has become a dragstrip, the buggy has become a hotrod, and the daring but friendly spirit of the contest has become a frightening and obsessive competition—often to the death (p. 51).

Payne obeys her own rule by beginning her opening very generally and working toward her thesis, but at considerable cost. She opens with a cliche, "thing of the past." Students often have the same problem with her structure.

We knew this writing was false, skilled at a superficial level, but false. It was not rooted in conviction, in the experience of the writer,

and would therefore not enter the experience of the reader. It was what Jerome Harste has called a "textoid," an artificial creation. It was not an essay.

The essay, I wanted to tell my daughter, was something different, something better, something looser, more personal, more playful. To understand an essayist, it may be necessary to watch a child with a rattle. Watch her shake it with one hand, then with two, watch her drop it, pick it up, hit it against the floor, and put it in her mouth. This is play, but as Piaget has shown, play central to the development of intelligence. The essayist also plays, though this play is internalized—looking at ideas from different directions, shaking them, pushing them until they fall over, pulling on them to look at their roots.

Play is also essential to scientific discovery. In The Double Helix *(1969), a description of the discovery of the DNA molecular structure, James Watson seems like a boy playing—at a very high level, to be sure—with a model. He and Crick may have succeeded because they were more playful, less bound to set ideas, than other scientists working on the problem.*

The essayist also believes that the reader is interested in this process of exploration. Edward Hoagland writes:

> A personal essay is like a human voice talking, its order the mind's natural flow, instead of a systematized outline of ideas. Though more wayward and informal than an article or treatise, somewhere it contains a point which is its real center, even if the point couldn't be uttered in fewer words than the essayist has used. Essays don't usually boil down to a summary, as articles do, and the style of the writer has a nap to it, a combination of personality and energetic loose ends that stands up like the nap on a piece of wool and can't be brushed flat (1985, p. 223).

In defining the essay, Hoagland also describes the act of critical thinking. We want students to make personal connections with ideas and texts and we need forums, both oral and written, where these connections can be made. The essay can be one of these forums—if we will only reclaim it.

Chapter 2

The Case against Writing—Plato's Challenge

The case *for* writing is so widely accepted that it is difficult to imagine the case against it. Writing, we like to believe, makes us smarter, helps us think in new ways, makes us better citizens. Historians of literacy like Walter Ong (1977) and Jack Goody (1968, 1977) have claimed that alphabetic literacy virtually transformed the Western mind, allowing for a kind of analytic thought inaccessible to people from oral cultures. Educators like Janet Emig (1977) have claimed that writing is a unique mode of thinking because the writer can examine his or her own emerging text. She quotes the Russian psychologist A. R. Luria:

> (Written speech) assumes a much slower, repeated mediating process of analysis and synthesis, which makes it possible not only to develop the required thought, but even to revert to the earlier stages, thus transforming the sequential chain of connections in a simultaneous, self-reviewing structure (p. 128).

Writing, according to this view, allows both for thought to emerge and for the writer to transform the thought through self-review.

One obvious problem in making these claims is determining how preliterate peoples thought—since, by definition, they have not left written records. Brian Street (1984), another researcher of literacy, has raised serious questions about the contention that alphabetic literacy was a primary cause in the transformation of cognitive functioning.

The air is so filled with claims like these that any counterclaims would seem both preposterous and anti-intellectual. Indeed, any argument to the contrary (if it is to go beyond the range of my voice) must—paradoxically—be written. Yet, Plato makes the apparently self-contradictory argument against literacy in his dialogue, *Phaedrus*. In the latter part of the dialogue Plato's character, Socrates, begins to examine methods of teaching rhetoric and in this examination makes a celebrated and puzzling criticism of written language:

> ...writing involves a similar disadvantage to painting. The productions of painting look like living beings, but if you ask them a question, they maintain a solemn silence. The same holds true for written words; you might suppose that they understand what they are saying, but if you ask them what they mean by anything they simply return the same answer over and over again (1973, p. 97).

Did Plato, the consummate writer, actually believe this? Or was his form of writing—the dialogue—an attempt to retain speech-like qualities in written language?

Socrates claims that writing lacks the openness of conversation; writing is fixed where conversation can move *toward* wisdom. In conversation (even one with an uncritical admirer like young Phaedrus) positions can be developed, clarified, challenged—yet writing only gives the "same answer over and over again."

I suggest that we take this criticism seriously if we want to get beyond slogans linking writing and thinking. Do current approaches to teaching expository writing promote or do they actually foreclose possibilities for open-ended, conversation-like, exploration? Or does the "thesis-control essay" (the adult version of the "essay" my daughter was asked to write), the mainstay of expository writing programs, actually limit the inquiry that writing supposedly should foster? Is the level of "preformulation" needed to produce such an essay consistent with the view that writing can help the student explore a subject? And does this requirement to formulate a thesis and "defend" it bear any resemblance to what essay writers do?

The thesis-control essay, as it is taught in schools, is a simplified version of the classical argumentative form. And while we often ask students to support a position, we mean something very close to "defend." In fact, the classical rhetoricians viewed the speaker as participating in a contest or struggle where he (and it was, of course, a "he") must be able to fend off attacks. In making an assertion, the writer is staking out a territory that must be defended. To carry the imagery a bit further, if the speaker makes too bold or broad an assertion—stakes out too much territory—the requirements for defense may be too great. The outer perimeter will be too porous. We see this imagery in the rituals of academic life, where doctoral students must defend their dissertations, presumably from the "attacks" of professors they have worked with for years. In this confrontative climate, indecision, confusion, perplexity, contradiction, and even self-revelation may be interpreted as signs of weakness.

Nevin Laib (1985) has developed this concept of territoriality. Feminists would surely argue that the aggressiveness that permeates this approach to rhetoric is a particularly male invention.

Janet Emig has referred to the thesis-control format as "the Fifty-star Theme":

> A species of extensive writing that recurs so frequently in student accounts that it deserves special mention is the *five-paragraph theme*, consisting of one paragraph of introduction ("tell what you are going to say"), three of expansion ("say it"), and one of conclusion ("tell what you have said"). This mode is so indigenously American that it might be called

> the Fifty-star Theme. In fact, the reader might imagine behind this and the next three paragraphs Kate Smith singing "God Bless America" or the piccolo obligato from "Stars and Stripes Forever" (p. 93).

This essay form has been variously depicted as a kind of hourglass (see Sheridan Baker's *The Practical Stylist*, 1986), as a hamburger, or, in a recent Sandra Boynton cartoon, as a dinosaur with a long, heavy, limp tail which "goes over ground that has already been covered."

My own doubts about the thesis-control essay crystallized during the year I directed a writing center at a large university. Most of the students who used the center came in for help on critical analysis papers, and many were non-native speakers who found the texts difficult to read in the first place. Yet the prescribed form allowed no room for the bafflement they were experiencing; their task on these papers was to assert and support—not to explore. They were to begin with conclusion, not questions. The confused students at the tutoring desk bore no resemblance to the quasi-assured persona needed for their papers. Presumably, though, they could use writing to find a way out of this confusion—to define, for example, what was puzzling them—but this step would not mesh with the form they were expected to use. David Bartholomae (1983) described this dilemma:

> When, for example, we ask students to write about texts, the tyranny of the thesis often invalidates the very act of analysis we hope to invoke. Hence, in assignment after assignment, we find students asked to reduce a novel, a poem, or their own experience into a single sentence, and then to use the act of writing in order to defend or "support" that single sentence. Writing is used to close a subject down rather than to open it up, to put an end to discourse rather than to open up a project (p. 311).

Some guides to writing about literature tell the student not to include information on how he or she arrived at an interpretation. It is the interpretation and justification—and that alone—that belongs in the paper.

The curious misdirection of the thesis-control essay is suggested by the clear requirement to students that the essay be used to "back up" the thesis. The reader is expected to move forward in a text that is continually backing up.

The problem with the thesis-control format is not confined to the struggling students like those I saw in the writing center. The better student who masters this format may be at even more of a disadvantage because it becomes so easy to "slot in" evidence for the

assertions in the opening paragraph. According to Russel Durst (1984), who conducted a case study of three high-achieving students and drawing on over 400 pieces of writing completed over a nine-year span, the thesis-control paper often becomes so formulaic that "these structures may have eventually limited the development of these writers" (p. 102).

Durst concluded that these students needed "a loosening of some of the formal constraints, the scaffolds they had come to rely on at the global level" (p. 102). They needed to attempt more open "heuristic" forms of writing.

James Marshall (1988) has shown how students plug into the thesis-control format in such a way that their writing is terrifyingly uniform. He quotes the openings from several student papers that dealt with the "code hero" in *The Sun Also Rises*, a topic discussed frequently in the class he studied. Here are two:

> Ernest Hemingway, author of *The Sun Also Rises*, has very definite ideas as to what a man should be. The name given to this ideal is a "code hero." A code hero is brave, courageous, and independent. Many of Hemingway's novels contain a code hero. In *The Sun Also Rises*, Hemingway gives profiles of many men, four of them are Robert Cohn, Mike Campbell, Jacob Barnes, and Pedro Romero.

> In Ernest Hemingway's *The Sun Also Rises*, the men of the book have different personalities. Hemingway's novels sometimes share a type of man called the code hero who is Hemingway's idea of a true man. The code hero can drink without getting drunk, can have as many women as he wants, and most of all is brave. Robert Cohn, Mike Campbell, Jake Barnes, and Pedro Romero share some of these qualities that determine a "code hero."

We know what comes next—paragraphs on Cohn, Campbell, Barnes, and Romero. As one student put it, "It's automatic."

In the case of these Hemingway papers, the students are simply rehashing class notes. But even when students attempt to formulate their own theses, the results are often disappointing. Students are caught in a bind. On the one hand, they are asked to be provocative, to say something "interesting" about a text. And they are asked to make sure that every point they make is fully supported and that each relates to the major point stated in the first paragraph. They are to be adventurous but cautious; provocative but fully under control. Caught in this dilemma, the student often produces something like this opening paragraph:

> In the book *I Know Why the Caged Bird Sings* the theme of religion is found throughout the storyline. During the story religion is also involved in Maya's life and brought to her through her grandmother who she called "Mama" (Bean-Thompson, in press).

The next paragraph begins, as you might expect, "One example of religion...." This thesis is "defendable" but it is not "interesting." The writer can achieve certainty—but only by stressing the obvious. As teachers, we groan when we see students documenting the obvious. We wonder how this writer could be so sharp in class discussion and so dull in writing. But the writing is the perhaps inevitable result of the mixed messages we send.

Yet despite fairly persistent lampooning, the form is alive and well, dominating the expository writing class if not exactly flourishing there. The reasons for its persistence are, I believe, bound up in deeply rooted notions about what the essay is. I suspect that many teachers teach the form—or variants of it—because they see no teachable alternative. The school essay has become the essay.

Janet Bean-Thompson dealt with this problem by asking students to identify passages they didn't understand and write about why they were puzzling, and how they might be understood. As one student put it, "You want us to look for curveballs."

Chapter 3

"For it is myself that I portray": Montaigne's Legacy

If the school essay is a watered-down version of academic disputation, the personal essay was created as a challenge to that scholastic tradition. And its originator is, of course, Michel de Montaigne. Even in his opening letter to his readers, Montaigne distances himself from serious discourse:

> Reader, lo here a well-meaning Book. It doth at the first entrance forewarn thee that in contriving the same I have proposed unto myself no other than a familiar and private aim.... Had my intention been to forestall and purchase the world's opinion and favor, I would surely have adorned myself more quaintly or kept a more solemn march (1959, p. xxiii).

Montaigne may have also begun a tradition of essayists apologizing (or seeming to apologize) for not doing serious work.

There is an element of false modesty in this introduction. In fact, he was challenging the most basic beliefs of those who "kept a more solemn march"—the academic specialists of his day. He was challenging their nominalism, the belief that the world consisted of fixed entities that can be named and categorized with precision. And, as Spellmeyer (1989) has argued, he was challenging their belief in specialization, which separated the logician from the grammarian, and which separated the "high" language of the court and college from the "low" language of the street and home.

For Montaigne the act of knowing was, in reality, the art of wondering (Covino, 1988). The act of pursuing knowledge was the "proper business" of the man, but "to possess (knowledge) belongs to a higher power" (1580, 1959, p. 293). And in this pursuit, Montaigne acknowledges—even delights in—his own "unstable posture":

> Not only does the wind of accident move me at will, but besides, I am moved and disturbed as a result merely of my own unstable posture; and anyone who observes carefully can hardly find himself twice in the same state. I give my soul now one face, now another, according to which direction I turn it. If I speak of myself in different ways, that is because I look at myself in different ways. All contradictions may be found in me by some twist and in some fashion. Bashful,

> insolent; chaste, lascivious; talkative, taciturn; tough, delicate; clever, stupid; surly, affable; lying, truthful; learned, ignorant; liberal, miserly, and prodigal: all this I see in myself to some extent according to how I turn; and whoever studies himself really attentively will find in himself, yes, even in his judgment, this gyration and discord. I have nothing to say about myself absolutely, simply, and solidly, without confusion and without mixture, or in one word (1957, II, p. 242).

If Montaigne cannot make definite statements about himself—the subject he presumably knows best—what can be said of his knowledge of more distant subjects? It is provisional, subject to change, and always dependent upon the "posture" of the knower. Contemporary theorists would say that we construct knowledge, actively shaping it through the use of language and other symbol systems. We do not mirror some fixed and permanent external reality (Rorty, 1979).

Montaigne's "essay" was then a formless form, open enough to allow for the explorations of a reality which was fundamentally unstable. The reader of the essay, like the participant in a good conversation, did not seek to carry away precepts or conclusions. Montaigne claimed that he was more concerned with the "manner" of speaking than the "matter," the "form" as much as the "substance"—"In the same way I seek the company of some famous mind not so that he might teach me, but that I might know him" (1580, 1958, p. 293). The manner of the seeking, the wondering was more important than the truthfulness of that which is found—because any truth was provisional, sure to be undone or revised by subsequent inquiries. The pedant, on the other hand, was like a bird who carried grain at the tip of its beak, not tasting it, and passing it on to baby birds. The pedants "pillaged" the ancients, but failed to taste; they picked up precepts, but ignored the manner of inquiry.

Montaigne's views on education anticipate those of Jean-Jacque Rousseau. He argued that educators must appeal to the appetite and interest of students. Otherwise "we shall produce only book-laden asses" (1580, 1958, p. 86).

The essay was for Montaigne a "common ground," on which he could explore issues that could not be confined to a specialty, ones common to all humans: among his topics were smells, the custom of wearing clothes, the pain of kidney stones, the affection of fathers for children, conversation, friendship, and sneezing (its relationship to belching). He can occupy this common ground because his writing is grounded in his own experience:

> I would rather understand myself well by self-study than by reading Cicero. In the experience that I have with myself I have enough to make me wise, if I am a good scholar (1958, p. 354).

Despite the hundreds of references to classical literature in his essays, the most basic source of knowledge, fluctuating and unstable as it might be, is rigorous self-study. The essay, as Montaigne defined it and practiced it, is irreducibly personal.

E. B. White, one of Montaigne's heirs, strikes almost exactly the same note in the introduction to his collected essays:

> The essayist is a self-liberated man, sustained by the childish belief that everything he thinks about, everything that happens to him, is of general interest. He is a fellow who thoroughly enjoys his work, just as people who take bird walks enjoy theirs. Each new excursion, each new "attempt" differs from the last and takes him to new country. This delights him. Only a person who is congenitally self-centered has the effrontery and stamina to write essays (1977, p. vii).

While the classical argument is pictured as an edifice (a structure with supports) or a battleground (in which positions are staked out and defended), the essay is more often pictured as a journey. But it is not, in Montaigne's words, a "solemn march"—it is more an amble or, as White claims, the kind of walk a bird-watcher might take. Clifford Geertz (1983) extends this metaphor:

Note how Geertz transforms the metaphor of a trip used by Warriner's English Grammar and Composition *to warn students against digressions.*

> For making detours and going by sideroads, nothing is more convenient than the essay form. One can take off in almost any direction, certain that if the thing does not work out one can turn back and start over in some other at moderate cost....Wanderings into yet smaller sideroads and wider detours does little harm, for progress is not expected to be relentlessly forward, but winding and improvisational, coming out where it comes out. And when there is nothing more to say on the subject at the moment, or perhaps altogether, the matter can simply be dropped. "Works are not finished," as Valery said, "they are abandoned" (1983, p. 6).

What a far cry from the advice we give students!

Now this kind of exploration has, in recent years, gained a place in composition pedagogy as a *pre-writing* strategy. In many classes students are encouraged to free-write and produce what Linda Flower (1979) has called "writer-based prose" which must then

be transformed into more tightly structured "reader-based prose." In other words, these meanderings and digressions, while they are often necessary to help the writer discover what he or she wants to say, need to be stripped from the writing that the reader eventually gets. The reader that Flower posits is clearly not one who is along for the ride.

In his 1985 Braddock Award essay, Peter Elbow argues that distinctions such as those which contrast the conversation-like exploration that occurs in free-writing with finished, well-crafted expository prose may be missing the features of the essay that actually appeal to us. In effect, Elbow is attempting to rescue free-writing from its designation as a pre-writing technique.

Free-writing is similar to "automatic writing" that fascinated William Butler Yeats and Gertrude Stein. Stein was a student in one of William James' psychology classes and one of her first publications was on automatic writing. The key in free-writing is to outrun the censor, to suspend judgment, to allow digressions and associations to occur.

He begins by asking us to re-examine what we mean by structure in exposition. The predominant view of structure is schematic or visual—it can be represented in a diagram or outline or in some form of visual display. The essay is seen as an architectural whole with beams and, of course, supports. Elbow claims that this schematic, visual view is flawed, in part because we experience a text through time and not as a timeless whole.

As readers, we *experience* structure as movement through the text; we are propelled from paragraph to paragraph or we come to a standstill, moving on only out of a sense of duty. We can be carried along in an essay that cannot be clearly diagrammed (Montaigne is a good example), and we can balk at a structured essay that builds no momentum. Writers create this momentum not by withholding or transforming the mental processes of exploration but by revealing them and allowing the reader to participate in them. "It's as though the writer's mental activity is somehow there in the words on the page—as though the silent words are somehow alive with her meaning" (Elbow, 1985, p. 299). This, one suspects, is the surprising realization that Montaigne's readers made 400 years ago.

If participation in the mental activity of the writer compels us to read on, it is clear that the thesis-control paper may work against this participation because the form is so front-loaded. Readers are given too much, too early. The writer builds no sense of anticipation because the conclusion is offered at the very beginning. Elbow writes:

> Unless there is a felt question—a tension, a palpable itch—the time remains unbound. The most common reason

> why weak essays don't hang together is that the writing is all statement, all consonance, all answer: the reader is not made to experience any cognitive dissonance to serve as a "net" or "set" to catch all these statements or answers. Without an itch or a sense of a felt problem, nothing holds the reader's experience together —however well the text itself might summarize the parts (p. 296).

Even in the research report, the writer must establish that the question under study is a compelling note. Many submissions to research journals fail to do this; there is no "felt problem."

It is counterproductive, according to this argument, to encourage students to begin essays with answers to questions that have not yet been raised in the reader's mind.

This view also has advantages for the writer. It's useful to ask the basic question—why write? What in the act of writing can give the writer pleasure? To be sure we can name external rewards—promotion, publication, graduation. But if writing is to be more than a duty—like going to the dental hygienist—we need to speculate on the pleasure that writers find in the act of writing itself.

Fiction writers consistently claim that they are motivated by moving into the unknown. Toni Morrison writes:

> I write out of ignorance. I write about the things I don't have any resolutions for, and when I'm finished, I think I know a little bit more about it. I don't write out of what I know. It's what I don't know that stimulates me (quoted in Murray, 1989, p. 174).

I suspect this is the same sensation athletes talk about when they speak of being "in the zone." It's as if they are so attuned to the game or race that, trance-like, the body seems to react without any direction from the mind. The most difficult shots or moves are made, seemingly without effort.

Writers also describe a state of receptivity, in which they personify the material they're writing about. Donald Murray speaks of "the informing line," one which can indicate the direction or focus of an entire piece of writing. He claims that the evolving text will tell him what to write. Eudora Welty urge writers to "let the story arise of itself. Let it speak for itself. Let it reveal itself as it goes along" (quoted in Murray, 1989, p. 176).

Clearly, the writer is more than a "medium" for writing to somehow pass through; the writer's mind is active even as the story seems to arise of its own accord. But the sensation of a story seeming to take on a life of its own is so pervasive in writers' accounts, that it must have some psychological validity. If the resolutions to stories had to be determined ahead of time, if the characters were fully formed in the writer's mind, if writing became merely an act of transcription, of carrying out detailed plans—its appeal would vanish. Without the lure of uncertainly and surprise, writing would be

drudgery. If beginning writers never have this experience of the writing taking over—the emerging language outpacing the original intention, the digression becoming a central part of the writing—they will never understand what it is that motivates writers. And the essay must be open enough for this movement into the unknown.

Now it is time to back up. Students need to learn how to deal with situations where they are confronting potentially hostile or at least skeptical readers—where they must stake out a position and defend it. And there are situations where students will meet the impatient reader who is interested in the results of inquiry rather than the journey the writer has taken. But there is a more patient and companionable reader who likes the open road and the loose itinerary. The problem is one of balance. William Zeigler (1985) writes:

> ...concentration on the expository essay has reached the point of severely diminished returns. It continually demands that the writer prove a thesis, even while slighting the exploration that would provide the substance of the proof; it asks the writer to make bricks without straw.... If we genuinely wish to promote freedom of thought, to balance demonstration with the inquiry which sustains it, then we must establish the art of exploration as an equally acceptable and worthy pursuit (p. 459).

The question remains—how? One of the clear advantages of the thesis-control paper is the fact that students can be taught to master the form. Simply urging students to explore ideas in open-ended essays is more likely to create panic and frustration than a feeling of self-liberation. One solution, it seems to me, is not to abandon the idea of structure altogether, but to help students attempt structures that are more "open" than the thesis-control paper, ones which allow for movement toward conclusion and resolution.

Chapter 4

Invitations to the Essay

My doctoral advisor once said that his original ideas were those for which he had forgotten the source. The same can be said for most writing assignments. Like the jokes we tell, most assignments have been around in one form or another for a long time. The following assignments were used in beginning college writing courses at the University of New Hampshire. They are not presented as personal inventions or as a sequence to be used, but as attempts to reclaim the essay.

Reading Narratives

Students bring to their reading two myths that inhibit their ability to deal with difficult texts. The first is the myth of instant comprehension—texts give up their meaning without a fight. School systems perpetuate this myth through timed reading achievement tests which put a premium on speed so that students naturally learn to distrust their own abilities when they meet something that is, on first reading, puzzling. The second misconception might be called the myth of complete comprehension—those texts that do give up their meanings do so completely and unambiguously. Meanings are determinate, fixed for all time. And a good reading leads to this fixed meaning. Ambiguity is only a virtue for English teachers who love to make the simple difficult and the clear unclear.

Because of the writing process movement, we have begun to show students that the writing process is messy, filled with wrong turns and revisions. But how many students understand that the reading process is messy, as well?

These myths clearly work to the student's disadvantage when reading difficult texts, especially modern poetry. The student who expects comprehension to be instant and unambiguous is not likely to sustain what John Dewey called an "attitude of suspended conclusion" when reading poetry. To help foster this attitude in one of my college English courses, I began asking students to compose reading narratives. I would hand out a xeroxed copy of a poem and ask them to mark it up as they read: they were to mark words or expressions that struck them, that confused them; they were to look for shifts in the poem and for words or phrases which gained significance on a second or third reading. For each reading of the poem, I asked them to mark it with a different writing tool so that there would be a clear set of "tracks" which could be used in writing the narrative.

David Bleich (1975) suggests that we ask students to pick a key word or phrase in a poem or story and write about the significance of that word or phrase. For example, in William Faulkner's story, A Rose for Emily, *a student could pick the word "rose." Why would a woman who had killed her lover get a rose? Who is the rose from?*

In asking students to highlight significant words or phrases I am working against the belief that all words are created equal, and must be attended to equally. Without selective attention there is no field, no ground. As Bartholomae and Anthony Petrosky note (1986), interpretation begins with the act of selective remembering (and of course, selective forgetting). The student begins to discriminate, to assign significance—"this caught my attention (and this did not)."

When students determined that their reading of the poem was completed, they were asked to write a short (about 150-300 word) narrative describing what happened to them when they read the poem. The key word here is "describe"—the paper was not to be an argument or a full interpretation that would compete with other interpretations written in the class. My feeling was that the competitive atmosphere of many critical analysis classes causes students to mask certain basic difficulties. As Elbow points out in *Writing without Teachers* (1973), descriptive statements cannot be debated in the same way that interpretations can. If I claim to be puzzled by a particular shift from one stanza to the next, another reader cannot deny my puzzlement, even though he or she may not have had the same difficulty.

By asking students to write narratives, I was also trying to match the form of writing to the time-bound experience of reading. We do not experience texts as the timeless wholes so dear to the hearts of the New Critics—we move through them, word by word, stanza by stanza. Even in the more traditional critical analysis paper, we are drawing on accumulated *narrative* experiences with the poem.

I will quote excerpts from two of the students' narratives, to give an idea of how these narrative experiences were used. In the poem "Tornado" (Hedin, 1982) there are two sets of images that to many students had no direct connection: the images of the tornado and images "of the bulls my father slaughtered every August / How he would pull out of the rank sea / A pair of collapsed lungs, stomach, / Eight bushels of gleaming rope he called intestines." One student worked at reconciling these images as follows:

> The first time through the poem it seemed to make no coherent sense except the lines of the first stanza reminded me of the tornados I'd seen and lived through in Nebraska. During the second reading I realized that the rest of the poem

> seemed disjointed from any experience I ever had with tornados. The third time through was no more enlightening about what the second and third stanzas were trying to put across to the reader. My fourth time through was when it all came to light after just a little thinking and reflection; it dawned on me that he is comparing his father and the slaughter of bulls to the tornado and its devastating properties of pulling things right out of the ground.

As a teacher reading this account, I felt privileged to get inside the mind of this student, to watch the movement from an undefined and general sense of something not making sense, to a more specific sense of the problem, to a possible resolution of the problem.

Reading theorists talk about the importance of prior knowledge in comprehension. But in reading poetry this prior knowledge can misdirect us. We place our familiar frames upon a poem, and, if we are attentive, we see they don't fit—if they did, the poem would only confirm what we know. In both of these responses we see the reader noticing these discrepancies.

Not all narratives lead directly from a sense of difficulty to a sense of resolution. In one response to Theodore Roethke's "Moss Gathering" (1961) a student worked his way through difficulties in the poem only to discover a new problem on the third reading. It suddenly occurred to him that there is a conflict between his own personal image of moss gathering and the language Roethke uses to describe it: "afterwards I always felt mean... / By pulling off flesh from a living planet; / As if I committed, against the whole scheme of life, a desecration."

> This is really far-fetched, but I get the feeling of impending doom as I read this. "Cemetery," "old-fashioned," "hollow," "underside," "old," "natural order of things," "pulling off the flesh," "desecration," and "went out," all bring to mind scenes of death/destruction. Lord, I don't get it. He's talking about moss-gathering. Why should he be interested in why/how things die? I don't see the connection. All the transitions are clear now so long as I don't hang up on the "evil" words.

The student's concluding statement was, "What the hell is going on?" It took this student three readings to come to a "problem" which, while unresolved, goes a long way toward explaining the discomfort we feel in reading Roethke's poem. We are asked to experience this act of lifting the moss from the soil, not as a pleasurable act, but as one of violence, a desecration for which, as the student senses, we may be punished. Hence the feeling of impending doom. Paradoxically, the writer's deepest penetration into the poem comes when he's convinced he doesn't know "what the hell is going on."

These reading narratives can be used in different ways:

—They can be shared in small groups and can be used to initiate a discussion of a poem. Students might also write a second narrative after the discussion since hearing the responses of other students may alert them to more in the poem.

—The student can accumulate a number of reading narratives and can write what I have called elsewhere (Newkirk, 1984) a "reading profile." In this paper the writer examines the individual narratives and identifies general strategies he or she uses when reading poetry.

Reflective Paper

The reflective paper that I have also used is built on the same premises as the reading narratives—that a form should allow space for the writer to formulate a problem, and the writing itself can be used to resolve the problem. In this way, the writer creates what Elbow (1985) calls an "anticipatory frame," an "itch" to be scratched. The reader also has the opportunity to follow the mental processes of the writer as the tension is resolved.

For the reflective paper I ask students to identify an experience that "caused them to think." It could be one that forced them to think in a different way about themselves or someone close to them. It could be a situation that caused them to question their own system of values. As preparatory reading I use a paper written by one of Donald Murray's students, Dale Paul (1985). The paper, included in Coles and Vopat's *What Makes Writing Good?*, is entitled, "Without Child," and begins with a triggering incident:

> The toy shop was so tiny that I had to be careful not to step on children playing with the sturdy samples. Searching for a wooden train to send to my nephew, squeezing between a hobby horse and a grandmother, I found myself face to face with an infant in a backpack. Brown eyes peeped out of an absurd white ruffled bonnet and she was crowing with delight at the commotion. Smiling back at her, I was horrified to find my eyes full of tears. Where had they come from? (p. 105)

The essay is an attempt to answer that question—where had they come from? Paul recounts her initial reaction to the news that she would not be able to have a child, and her attempts to deal rationally and reasonably with that news. She concludes her essay by rejecting this reasonableness:

> I will not have a child of my own, will never experience pregnancy, will never give birth. That is a loss which needs to be mourned. I don't need to examine the options rationally. I need to feel angry and sad and grieve. The women in my generation have not yet learned to mourn.
>
> Packing away the Christmas decorations this year, I wondered what will become of them when my husband and I die. We have been collectors, makers of tradition. Of what use is tradition if there is no generation to inherit it? (p. 106)

"Without Child" is a moving piece of writing—moving, in part, because we move *with* the writer from an initial sense of uncomprehending sadness, through unsuccessful attempts to deal with the problem "reasonably," to the painful resolution of the last two paragraphs.

Several students adapted this structure when they wrote their own papers. One, Kathy Chang, wrote about living in her almost unbearably crowded apartment above a lei shop in Honolulu's Chinatown. Her parents paid no rent for the apartment, staying there at the pleasure of the owners, whom Kathy refers to as "downstairs":

> To this day we must abide by the rules of "downstairs." I remember when I was only six-years-old and came home from school. I had to say hello to everyone downstairs *every day*; I had to say hello to those mean faces who meant me harm....(once in our apartment) I wanted to yell my frustrations out but couldn't because the noise I made might arouse customers' curiosity or just irritate "downstairs." I stared at the clock, it said three o'clock. Time for Checkers and Pogo. So I turned on the television and sat back, trying to wipe from my memory the faces I just saw. My mother came up to me and told me I had to turn the TV off or watch with no sound and reminded me not to make any noises or fight with my little brother. She feared that if "downstairs" passed the door and heard the TV or us, then they would think that we were just lazy bums with nothing else better to do and might just tell us off on the spot.

Kathy uses the first part of the paper to establish the corrosive effects of dependency on "downstairs." But the breakpoint comes one sweltering night when she is trying to do her homework in the crowded dining room:

> The back door was locked shut because the alley cats would come in if it were open. The two heavy windows in the front of the house were as wide open as they could be but only the unpleasant stuffiness could be felt throughout the household....The old floor and table creaked as I rested myself into the chair. I glanced at the wall with the chipped paint and saw a parade of ants marching single file in both directions ready to attack a piece of our dinner that someone had left and didn't bother to pick up. "This couldn't be happening to me," I pleaded silently to God.

Her mother comes in to tell her she will have to finish her homework before her uncle (who sleeps in the living room) comes home. Then Kathy explodes, "Why can't we just move out already, things are so damn inconvenient. I'm sick and tired of living like this. Things should get better."

Her mother lowers her voice and reminds Kathy that "downstairs" has threatened to kick them out again, and would surely do it if they heard an argument. At this point the essay turns back on itself. She begins to see that her own parents have also suffered; she realizes that they can not yet move out of the apartment:

> After the lecture from my mother I was speechless and walked to my room in silence. As I lay in the dark I began to reflect on the times I had blown up and blamed my parents for the house that we lived in. Blaming them, saying it was *their* fault when it wasn't.

Kathy at this point realizes that she is not alone in feeling the pressure from "downstairs," that her mother, too, has to endure the suspicion and the economic insecurity of taking charity. While her conclusion is not startling, it is one that first generation immigrants have had to live with for hundreds of years—things will get better, our time will come, but until it does we need to endure alley cats, ants marching on the wall, and an uncle sleeping in the living room.

It is interesting to speculate about how these two essays would have been different if the authors' conclusions had been stated early on as thesis statements. As they now stand, the conclusions have power not because they are startling truths, but because of the speculation and the examination of experience that went into them. They are *earned* insights; and we respect them, are moved by them, because we have had access to the process of their formulation. Had Paul's

conclusion been stated as a thesis statement early on in her essay—something like "women of my generation have been brought up to expect everything and are unprepared...."—I suspect we would have found it ineffective. We wouldn't be prepared for a generalization of that magnitude—although we are ready for it at the end of the essay. We accept at the end of her essay what we probably would have balked at in the beginning.

Parallel Narratives

When we talk about books we often cycle between recounting passages in the book, sharing reactions, and relating incidents or ideas in the book to our own experiences. Some books and essays "read us," illuminating our own lives as we go. When I recently reread E. B. White's "Once More to the Lake," I was struck by the way he sees generations repeating each other. I thought of a photograph taken when I was five at the Ohio farm of one of my uncles. I am sitting on an old tractor with a wide "say cheese" smile, holding on tightly to the steering wheel. When I showed the picture to my son, now five, he was convinced it was of him, and he even claimed to remember when it was taken. He had become me, and I had become my father, and my father was now an old man.

White's essay triggered this memory, and it allowed me to think about this picture in a new way. Borrowing from Richard Hugo's concept of a "triggering subject" (1979), my colleague Donna Qualley has used the term "triggering text" in her composition classes. The text acts as a memory probe; we locate an experience that had been buried or that seemed insignificant. And, simultaneously, the reading provides an interpretive frame—White's reference to "the chill of death" at the end of the essay made me aware that the photo disturbed me because I had become what my father was, and would become what he is.

In Facts, Artifacts, and Counterfacts, *Bartholomae and Petrosky suggest a number of strategies for helping students interpret their own experiences by comparing them to experiences rendered in literature.*

In a number of composition classes we ask students to react to texts that trigger memories and reflections on their own lives. The writing students then balance commentary on the essay or book with personal recollection and reflection (Chiseri-Strater, 1988). To illustrate the parallel narrative that can result, I will reproduce the opening to a paper by sophomore Danya Linehan in which she develops her own connections to "Once More to the Lake." This paper is a

second draft, written after in-class discussion of the essay and a conference with her teacher:

Magical Childhood Experiences

As I read "Once More to the Lake," I first thought E. B. White was lucky to venture back to a magical childhood place and find it almost unchanged. The lake was still not a "wild lake" he said, and the bedroom had the same timber smell and vacationers still ate dinner at the farmhouse. White was struck however with the passage of time and his lost youth. The road was barren, Coca-Cola had replaced Moxie, outboard motors now broke the silence and his "groin felt the chill of death" as he watched his son yank up a wet suit after a thunderstorm. White's journey back to the lake brought up mixed emotions.

Note how she so completely identifies with White that she can incorporate his language into her own account.

The first childhood memory I tried to relive was a disaster. A few years ago I went back to Animal Forest in Maine. It used to be a fantasy land for me where llamas, sheep, and goats roamed free. They romped and played with humans. I still have the scar near my belly button where an adolescent goat butted me.

But as I approached the park on my return visit, I noticed, as White did, that the sound was not right. White heard the "unfamiliar nervous sound of outboard motors," and I heard the loud scraping of machinery, carnival music, and screaming kids. "Languidly and with no thought of going in," I stood teary-eyed in the tar-covered entrance. In place of my Animal Forest, I found a cheap amusement park filled with rides and popcorn stands. All that remained of my memory was a handful of well-fed goats in a corner pen.

I don't feel old enough to experience the "chill of death" as White did. But the scene at Animal Forest gave me a brutal shove into adulthood. This was no longer my Animal Forest and it never would be again; this park belonged to the children of the eighties. As I returned to my car, I shivered to think there was no turning back.

This paper would probably be unacceptable in a traditional literary analysis class—too much Danya and too little White. The structure is associational rather than hierarchical; the paper is empathetic rather than strictly analytical. It lacks "rigor."

But questions about intellectual standards, about more advanced and less advanced ways of thinking, are rarely as clear-cut as we make them out to be. In *The Unbearable Lightness of Being*, Milan Kundera writes:

> The very beginning of Genesis tells us that God created man in order to give him dominion over fish and fowl and all creatures. Of course, Genesis was written by a man, not a horse. There is no certainty that God actually did grant man dominion over other creatures. What seems more likely, in fact, is that man invented God to sanctify the dominion he had usurped for himself over the cow and horse (1985, p. 286).

Universities and schools similarly subscribe to hierarchies of knowing with some kinds of thinking— usually the theoretical, analytical, distanced, abstract, and logical—considered to be higher level. By contrast, those cognitive processes that are empathetic, affective, personal, situated, narrative, and strongly dependent on memory, are thought to be at a lower level (see, for example, Bloom *et al.*, 1959). There is a predilection for the metaphor of "height" in these descriptions, as if what was being evaluated was no more controversial or value-laden than determining if redwoods were taller than maples.

Feminists like Gilligan (1982) and Belenky *et al.* (1986) have argued that these schemes are not innocent of ideology; rather they reflect the values of the male dominated academic environments in which they were developed. Traditional models of academic achievement discriminate against women who may favor a more personal, empathetic, "connected" style of engagement over one that is distancing and argumentative. Indeed, it may be "written" that analysis and abstraction are the ends of education, the highest forms of thinking—but who is doing the writing? Or, as we said on the playground, "Says who?"

Chapter 5

"I'm not going to talk about it"

A few years ago I asked students to respond to an essay by Gloria Steinem in which she discusses premarital sex. Several students dutifully summarized her points, but the essay set at least one student to thinking:

> I may be considered an old fart by guys with no brains but I disagree with Steinem and her statement that sex before marriage was designed to oppress women. I guess it's just my strong Christian background. Steinem is absolutely correct, I feel, when she says that sexual intercourse can be an intimate form of communication. However it is my belief that communication this intimate should be kept for marriage. I'm not sure how I would feel if the unmarried couples are honestly and truly in love. I know what I'm supposed to think according to the Bible. I'm supposed to think no way until marriage but in my mind I lean toward Steinem's belief in this case. Then however, we get into the discussion of what is true love. I'm not going to talk about it (quoted in Newkirk, 1983, p. 9).

This is the kind of writing my high school books warned about, a straying from the path. The writer begins by disagreeing with Steinem, and ends by leaning toward her belief. He is more confused at the end of the essay than he was at the beginning. But I prefer this response over the others that tied things together; for his opens up a conversation, rather than closing things down. There are open spaces in his essay that we can talk about.

As a teacher of writing, of essays, I look for these open spaces, where the writer hints at a territory into which he or she can move. Often the hint is a loaded line ("It's awful to be told you have potential"), the exposed tip of a major perception. It may be a clause like "but in my mind I lean to...." when a writer pushes beyond an accepted view. It may be only an intuition that an impersonal paper on eating disorders has its roots in significant experiences that need to be explored. Often it is a place where the writer seems to lose control, where the writing becomes disjointed, where it strays. I find this type of "bad writing" far more satisfying than the more contained writing that wins American Legion writing contests, that has the seamless confident tone of the graduation speech.

At the beginning of the *Phaedrus* Socrates meets young Phaedrus and asks him, "Where have you come from, my dear Phaedrus, and where are you going?" It is, I believe, more than just a casual question—it is *the* question that we need to ask students. If writing is to be a "unique mode of thinking," we should ask how writing can foster and track movement of the mind. It is time to reclaim the essay from the writing textbooks where it has been immobilized.

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Writing Instruction: Theory and Research into Practice

Anderson, Philip M., and Sunstein, Bonnie S. "Teaching the use of metaphor in science writing." Paper presented at the 38th Annual Meeting of the Conference on College Composition and Communication, 1987. 25 pp. [ED 281 204]

A freshman writing assignment sequence encourages students to use metaphors to think their way through scientific topics, improving their writing skills in the process.

Barua, Dibakar. "From self to world: An exploratory approach to writing across the curriculum," 1986. 36pp. [ED 286 208]

Describes an expository writing assignment designed to allow students to write, discover, and explore ideas about science, rather than simply to learn standards of rhetoric or scientific writing.

Bennett, Susan G., (Ed.) *Sneak Previews: An Annotated Bibliography.* Austin, Texas: Texas University, Department of Curriculum and Instruction, 1984. ($5.00) 93pp. [ED 267 432; not available from EDRS.]

Intended for teachers, this bibliography contains 30 brief reviews of recent books on the theory and practice of teaching writing.

Berlin, James. "Rhetoric and ideology in the writing class," *College English, 50* (5), September 1988, pp. 477-494.

Focuses on attitudes toward ideology in the three rhetorics that have emerged as most conspicuous in classroom practices today: 1) cognitive psychology, represented by Linda Flower; 2) expressionism, represented by Peter Elbow and Donald Murray; and 3) social epistemic, represented by Ira Shor in "Critical Teaching and Everyday Life."

Blanchard, Lydia. "Freshman English and the academy: Preparing students for writing in the disciplines." Paper presented at the 38th Annual Meeting of the Conference on College Composition and Communication, 1987. 14pp. [ED 292 092]

An alternative curriculum for Freshman Composition—designed to help students develop cognitive skills useful for academic writing in other courses—involves eight discipline-specific assignments that build from relatively simple writing tasks such as taking lecture notes and keeping an academic journal, through book reports, essay examinations, and critiques.

Bordner, Marsha S., (Ed.) "Strategies in composition: Ideas that work in the classroom," 1988. 41pp. [ED 294 181]

This collection of essays by college and high school faculty represents a variety of practical approaches that can be used in composition classes.

Bos, Candace S. "Process-oriented writing: Instructional implications for mildly handicapped students," *Exceptional Children*, 54 (6), April 1988, pp. 521-527.

The theoretical bases of process-oriented approaches for teaching writing to mildly handicapped students are described. Instructional features of such approaches include opportunities for sustained writing, establishment of a writing community, student selection of topics, modeling of the writing process and strategic thinking, reflective thinking and sense of audience, and ownership/control.

Buckley, Marilyn Hanf, and Boyle, Owen. *Mapping the Writing Journey.* Curriculum Publication No. 15, 1981. 44pp. [ED 225 191]

For use by teachers in helping students become better writers, this booklet describes and illustrates cognitive mapping, a prewriting technique that helps students combine their verbal and visual skills in order to produce ideas and to plan stories, plays, reports, or essays.

Bull, Geoff, and Gollasch, Fred, (Eds.) *Talking Your Way into Meaning: Developing Specific Writing Abilities through Talk.* Reading Around Series No. 4, Victoria, Australia: Australian Reading Association, 1986. 6pp. [ED 280 021]

Focusing on talk as the vehicle through which the reading and writing processes can become more interactive and can more closely approach the processes of learning, the lessons presented in this booklet provide examples of how teachers can construct learning strategies to help children "talk their way into meaning" against a framework of the writing process.

Carella, Michael J. "Philosophy as literacy: Teaching college students to read critically and write cogently," *College Composition and Communication*, 34 (1), February 1983, pp. 57-61.

Presents a formula for essay writing that forces the student to adopt a point of view from which to analyze and evaluate an author's argument. The format also addresses the problem of organization and mechanics.

Chew, Charles R., and Schlawin, Sheila A., (Eds.) *Written Composition: Process, Product, Program.* Monograph Series. New York State English Council, 1983. 176pp. [ED 264 567]

Intended for teachers and administrators, this collection of essays focuses on the dual meaning of practice—practice of writing skills, and teaching practices in composition instruction. The process section focuses on the types of activities that build composition skills. The product and program sections shift focus to professional practice, the types of activities that teach writing and that build writing programs.

Collins, Allan, and Brown, John Seely. *The Computer as a Tool for Learning through Reflection.* Technical Report No. 376. BBN Labs, Inc., the Study of Reading, 1986. 32pp. [ED 281 503]

Because of its ability to record and represent process, the computer can provide a powerful, motivating, and-a-yet untapped tool for focusing the students' attention directly on their own thought processes and learning through reflection. Discusses why reflection is important to learning.

Comprone, Joseph J. "The function of text in a dialogic writing course." Paper presented at the Annual Meeting of the Kentucky Philogical Association, 1987. 29pp. [ED 284 239]

Focusing on recent composition theory, this paper offers suggestions for writing teachers in applying concepts of dialogic discourse directly to the pedagogy of the college writing course.

Donovan, Timothy R., and McClelland, Ben W., (Eds.) *Eight Approaches to Teaching Composition.* National Council of Teachers of English, Urbana, IL, 1980. 166pp. [ED 191 042]

Eight teachers in two-year and four-year colleges discuss in this book their most effective methods of teaching writing based on the process of composing. The teachers comment on various aspects of teaching writing, including leading prewriting discussions, creating stimulating assignments, asking provocative questions during the drafting process, learning from students' answers, and making evaluation part of learning.

Elbow, Peter. "Teaching thinking by teaching writing," *Change,* 15 (6), September 1983, pp. 37-40.

Both first-order creative, intuitive thinking and second-order critical thinking can and should be encouraged in writing instruction. The first helps generate ideas, and the second is useful in refining expression. The two kinds of thinking enhance different writing skills and can be mutually reinforcing.

Fleming, Margaret, (Ed.) "Guiding students through the writing process," *Arizona English Bulletin,* 24 (2), February 1982. 116pp. [ED 274 992]

A variety of process-oriented writing instruction strategies are presented in this focused journal issue.

Fulwiler, Toby. *Teaching with Writing.* Upper Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1987. ($10.25) 158pp. [ED 277 021; not available from EDRS.]

To clarify how writing across the curriculum improves learning across the curriculum, this book provides an overview of the current state of writing instruction at the secondary and college levels as it applies to teaching in the content areas. Each chapter contains practical ideas for using writing in the classroom, along with a discussion of the theories on which these ideas are based.

Graham, Steve, and Harris, Karen R. "Improving composition skills of inefficient learners with self-instructional strategy training," *Topics in Language Disorders*, 7 (4), September 1987, pp. 66-77.

Teaching appropriate composition strategies and self-management routines to inefficient learners can improve their writing. The composition-strategy training intervention program requires 1) task and learner analysis; 2) selection, introduction, acquisition, and evaluation of selected preskills, composition, strategies, and metacognitive strategies; and 3) evaluation of affective, behavioral, and cognitive effects.

Kelly, Rebecca. "Meandering roadways vs. superhighways: An approach to teaching the research paper." Paper presented at the 36th Annual Meeting of the Conference on College Composition and Communication, 1985. 9pp. [ED 255 948]

The process of writing a research paper must be broken into manageable units while at the same time retaining the recursive characteristic of the writing process. One approach does this by means of a series of assignments that also allows students to accumulate and practice the skills needed to write the final paper. These assignments are 1) directed brainstorming; 2) the thesis questions; 3) a retrospective essay; 4) a reading report; and 5) a research essay.

King, Don. "From the journal to the essay," *Exercise Exchange*, 31 (2), Spring 1986, pp. 18-20.

Describes assignments that integrate ideas from student journals into expository and deliberate essays.

King, Don. "Generating the light bulb essay," *Exercise Exchange*, 30 (1), Fall 1984, pp. 17-19.

Describes a method for encouraging students to develop a reflective/exploratory essay. Students are asked to freewrite or brainstorm on several famous quotations, exploring the disparity between the appearance and the reality. Students then write essays on some of the ideas conveyed by one of the quotes.

Knoblauch, C. H., and Brannon, Lil. *Rhetorical Traditions and the Teaching of Writing*. Upper Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1984. ($9.75) 171pp. [ED 238 026; not available from EDRS.]

Following an introduction by James Britton, this book discusses the attitudes and values giving rise to effective writing instruction. The seven chapters examine the following topics: 1) achieving a philosophical perspective on composing through awareness of how writers actually work; 2) assumptions underlying classical rhetoric; 3) writing as both the means of learning and the form given to knowledge; 4) modern rhetoric as a starting point in thinking about discourse; 5) applying modern rhetorical theory to the classroom; 6) providing a facilitative response rather than directive commentary on student essays; and 7) the nature of writing improvement and writing evaluation in a workshop setting.

Knodt, Ellen Andrews. "The aims approach: More effective writing for the real world." Paper presented at the 35th Annual Meeting of the Conference on College Composition and Communication, 1984. 12pp. [ED 248 509]

Composition instruction based on aims of discourse rather than on modes can help students understand the purpose and function behind their writing. Such an approach, developed by Caroline Eckhardt and David Stewart, offers four categories that cover most purposes for writing in academic or career settings: 1) to clarify what the subject is; 2) to substantiate a thesis about a subject; 3) to evaluate a subject; and 4) to recommend that something be done about a subject.

Krupa, Gene H., and Tremmel, Robert. "Underground writing," *Freshman English News*, 12 (1), Spring 1983, pp. 12-14.

Cites survey and interview results indicating that college students do a large amount of self-sponsored writing, including letter and journal writing, to come to terms with others' ideas and their own feelings. Suggests that teachers need to make their students' own intentions the focus and starting point for classroom writing.

Kurfiss, Joanne. "Writing and thinking in teacher education: A theory based approach." Paper presented at the 37th Annual Conference on College Composition and Communication, 1986. 17pp. [ED 293 809]

Describes the evolution of a graduate program in education called "Cognitive Development and Teaching Strategy." The thesis of the course is that developmental theory offers insights which can help teachers create a "thinking environment" in their classrooms.

Laney, James D. "Composition in the intermediate grades: How to promote thinking and creativity." Paper presented at the Annual Meeting of the California Educational Research Association, 1983. 33pp. [ED 241 938]

Use of metacognitive strategies, creative problem solving, and creative thinking techniques in intermediate grade writing instruction can promote students' thinking and creativity. Metacognitive strategies can help students attack the writing task in an orderly fashion. Creative thinking techniques such as brainstorming, attribute listing, morphological synthesis, and synectics methods can help writers supplement their store of intuitive ideas.

Lampert, Kathleen W. "Using dialogues to teach the interpretive process," *Journal of Teaching Writing*, 4 (1), Spring 1985, pp. 19-30.

Explains how journal dialogues (student interaction with the author) act as an intermediate step between purely personal responses to a text and formal interpretations for a public audience and how they encourage students to explore and develop ideas for essay writing.

Lieberman, David. "The significance of significance in structure." Paper presented at the 38th Annual Meeting of the Conference on

College Composition and Communication, 1987. 13pp. [ED 284 290]

Writing instruction that relies too heavily on logical connections and organizational technique often introduces so many rules that students lose their personal connection to what they write. In terms of creating coherence, by emphasizing the logical relationships and ignoring the writer's sense of significance about what he or she is saying, instructors are leading students away from the point of organizing the writing from the strongest base they have for making sense to themselves, let alone the reader.

Magistrale, Tony. "Tracing the narrative: Using a prose model as guide to student writing." Paper presented at the 75th Annual Meeting of the National Council of Teachers of English, 1985. 15pp. [ED 267 409]

The use of a Jonathan Schwartz essay as a prose model to teach writing lends itself appropriately to classroom discussions on various aspects of autobiography and general narrative design. Schwartz's emphasis on language style and on the importance of writing as a vehicle for self-knowledge helps composition classes become more conscious of these principles and more interested in integrating them into their own work.

McClelland, Ben W., and Donovan, Timothy R. *Perspectives on Research and Scholarship in Composition.* New York, New York: Modern Language Association of America; Urbana, Illinois: National Council of Teachers of English, 1985. 266 pp. [ED 271 790; not available from EDRS.]

As a follow-up to the successful book "Eight Approaches to Teaching Composition," this collection of essays presents the major research and scholarship in the related fields that are shaping the theory and practice of composition studies.

McLean, James I. "Writing for learning: Practical application of research findings." Paper presented at the Annual Meeting of the Association for Educational Communications and Technology, 1984. 32pp. [ED 243 106]

Concerned with improving text readability in the content areas, this report first draws upon Linda Flower's writing steps and strategies in its description of writing as moving from planning to generating ideas in words, designing for a reader, and editing for effectiveness.

Mochamer, Randi Ward. "Teaching writing as thinking across the secondary curriculum: An annotated bibliography," 1985. 46pp. [ED 259 401]

Intended to help educators, especially content area faculty, understand the factors influencing writing and to give specific teaching ideas across the secondary school spectrum, this paper reports a study of current research on writing methods and instructional models to develop a rationale for cross-curricular writing.

Moffett, James. *Active Voice: A Writing Program across the Curriculum.* Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1981. ($7.75) 148pp. [ED 225 159; not available from EDRS.]

Intended for content area teachers and faculty, this booklet provides a coherent program for building a school-wide composition curriculum.

Newkirk, Thomas, (Ed.) *To Compose: Teaching Writing in the High School.* Chelmsford, Massachusetts: Northeast Regional Exchange, Inc., 1985. 203pp. [ED 267 415]

The twelve essays in this collection, selected by leading teacher educators, explore the composition process and composition instruction.

Newkirk, Thomas, and Atwell, Nancie, (Eds.) *Understanding Writing: Ways of Observing, Learning, and Teaching. K-8.* Second Edition. Portsmouth, New Hampshire: Heinemann Educational Books, Inc., 1988. ($15.00) 312pp. [ED 288 205; not available from EDRS.]

Written by teachers of elementary school students, the 30 articles in this collection are designed to provide insights into the way children learn to write and to encourage teachers to examine their own theories and perceptions of writing and writing instruction.

Olson, Carol Booth, (Ed.) *Practical Ideas for Teaching Writing as a Process.* 1987 Edition. Sacramento, California: California State Department of Education, 1987. ($6.00) 227pp. [ED 294 193; not available from EDRS.]

Presents ideas for teaching writing as a process at all levels of the curriculum. Also included are applications of writing techniques at particular grade levels, descriptions of ways to modify assignments, new ideas that were generated by an original idea, and variations on a theme.

Petrosky, Anthony R., and Bartholomae, David, (Eds.) *The Teaching of Writing. Eighty-Fifth Yearbook of the National Society for the Study of Education. Part II.* Chicago, Illinois: University of Chicago Press; Urbana, Illinois: National Council of Teachers of English, 1986. ($18.00) 212pp. [ED 284 260; not available from EDRS.]

Intended for composition teachers and researchers, as well as those involved with educational issues apart from the writing comm.. (legislators, administrators, researchers in other fields, parents), this book contains essays that take a critical step beyond the standard arguments of the profession, pushing hard, for example, at some of the complacencies of the "process approach," putting "writing across the curriculum" in historical context, bringing basic questions into specialized discussion, and looking at the political implications of presumably "neutral" uses of writing.

Romano, Tom. *Clearing the Way: Working with Teenage Writers.* Portsmouth, New Hampshire: Heinemann Educational Books, Inc., 1987. ($15.00) 191pp. [ED 284 295; not available from EDRS.]

Designed for secondary school English teachers who wish to improve their students' writing, this book offers a philosophy of writing and classroom

strategies to make students comfortable with, and interested in, their own writing.

Rosenberg, Ruth. "Mapping arguments: A self-monitoring composing strategy." Paper presented at the Annual Meeting of the New Jersey Council of Teachers of English, 1987. 29pp. [ED 285 186]

Because graduating high school seniors and college freshmen have difficulty writing persuasive arguments, elementary and secondary school writing curricula must teach students how to create a persuasive argument by producing evidence or support for their claims. One successful strategy for teaching persuasive writing is a mapping exercise using a wheel-shaped blank outline, which students fill in with main ideas and supporting information. Because of their consistency, compositional maps foster internalization of assessment criteria.

Scardamalia, Marlene, and Bereiter, Carl. "Helping students become better writers," *School Administrator*, 42 (4), April 1985, pp. 16-26.

Suggests several proven strategies to help students move beyond the knowledge-telling stage of writing to the knowledge-transforming approach, which involves not only putting one's knowledge into words but the reflection upon, revision, and improvement of that knowledge.

Smagorinsky, Peter, *et al. Explorations: Introductory Activities for Literature and Composition, 7-12.* Urbana, Illinois: ERIC Clearinghouse on Reading and Communication Skills, 1987. 55pp. [ED 279 008]

Noting that teachers sometimes fail to draw on students' prior knowledge, this guide focuses on helping teachers both to think about the cognitive processes involved in learning and to design activities that provide students with a solid introduction to various learning tasks. Also discusses reading comprehension activities that promote writing ability, and how teachers can prepare students to think and write about issues raised in literary texts.

Staton, Jana. "ERIC/RCS report: Dialogue journals," *Language Arts*, 65 (2), February 1988, pp. 198-201.

Reports on dialogue journals as effective writing tasks which bridge the gap between spoken conversation and the traditional tasks of essay and report writing. Suggests that the use of dialogue journals improves classroom management and discipline, while creating an individual tutorial relationship of both an academic and personal nature.

Stracke, J. Richard, and Snow, Sara. "Speaking, writing, and performance: An integrated approach to the word." Paper presented at the 76th Annual Meeting of the National Council of Teachers of English, 1986. 11pp. [ED 280 018]

To provide students with a rhetorical stance and motivation, a college freshman composition class adopted the ideas of the "radical" literacy educator, Paulo Freire, who believes that literacy should allow students and teachers to become truly conscious of the world.

Taylor, Michael. "DRAW: A heuristic for expressive writing," *Journal of Teaching Writing*, 4 (2), Fall 1985, pp. 210-214.

Proposes a heuristic to generate specific and vivid phrasing and to draw on the right hemisphere of the brain for the substance of the essay. Describes stages of process as DRAW (Delineate, Ruminate, Analogize, and Write). Emphasizes creative description and expressive language rather than generation of ideas.

Upton, James. "Write on: Improving learning through writing." Paper presented at the 76th Annual Meeting of the National Council of Teachers of English, 1986. 45pp. [ED 227 010]

Writing across the curriculum, or "writing-as-learning" (WAL), represents one of the most successful developments in writing instruction. Research has shown that WAL activities improve the quality of students' writing and, more significantly, students' content learning. To effectively utilize these activities, content must be kept at the center of the writing process; writing assignments must engage students in learning specific subject matter through actively gathering, evaluating, internalizing, and sharing the material.

Watson, Samuel D., Jr. *Writing Teachers' Resources for Professional Literacy: An Annotated Bibliography.* Research Triangle Park, North Carolina, Southeastern Education Improvement Lab., 1987. 49pp. [ED 293 136]

Intended for classroom teachers of all grade levels, this annotated bibliography includes a wide range of theoretical and practical sources in the field of writing education.

Critical Thinking and the Reading-Writing Relationship

Baer, Eugene M. "An evaluation of integrating literature in the composition class." Paper presented at the 37th Annual Meeting of the Conference on College Composition and Communication, 1988. 10pp. [ED 294 239]

Investigates the effects on students' cognitive development of a freshman composition course in which reading, writing, and discussion were integrated in an attempt to increase students' awareness of ambiguities, uncertainties, and complexities.

Braun, Carl. "Reading/Writing connections: A case analysis." Paper presented at the Colloquium on Research in Reading and Language Arts in Canada, 1984. 28pp. [ED 266 403]

An addition to the "wholeness of language" debate, this document is divided into two sections. The first reviews theories regarding the reading-writing relationship, suggesting that an awareness of the interdependencies and commonalities among various forms of communication may provide insights leading to students learning to read like writers and write like readers. The second section describes and critiques a study conducted by Braun and Gordon (1983) that explored the effects of narrative writing instruction on reading comprehension.

Brown, Byron K. "From heuristics to hermeneutics: Aiding invention in the undergraduate literature class." Paper presented at the 39th Annual Meeting of the Conference on College Composition and Communication, 1988. 12pp. [ED 294 176]

To help students develop a broadly generative approach to reading and writing about literature, teachers of literature should employ not only systematic procedures but also the eclectic and utilitarian spirit of rhetorical invention. A semeiotic perspective offers the most solid theoretical foundation for establishing a genuinely heuristic approach to texts, one capable of encompassing and organizing a variety of interpretive schemata.

Chamberlain, Lori. "Gadamer, hermeneutics, and composition." Paper presented at the Annual Meeting of the Modern Language Association, 1982. 14pp. [ED 232 140]

Reader-response criticism may elucidate the relationship between reading and knowing. Unfortunately, discussions of stylistics and convention in anthologies of reader response criticism tend to focus on fairly specialized literary problems. What is needed is a philosophical grounding in a theory of understanding. Hans-Georg Gadamer provides such a theory, broadening the scope of hermeneutic studies to include the conditions of understanding. Gadamer's hermeneutics can provide a basis for developing a writing across the curriculum approach in which reading and writing are tied to a disciplinary methodology, a genuine context, a set of conventions, and a content.

Crismore, Avon. "Initiating students into critical thinking, reading, and writing about texts." Paper presented at the Annual Meeting of the Modern Language Association, 1987. 18pp. [ED 288 202]

Develops a method for increasing critical thinking skills among basic writers by using textbook journals.

Goldsmith, E. "Fostering fluent readers and writers," 1981. 7pp. [ED 252 822]

In recent characterizations of reading and writing, the distinctions melt into each other so that one definition serves for both: both are the creation of meaning. In the act of creating meaning, readers become writers and writers become readers. While reading is primarily receptive and writing is primarily productive, fluency in reading is very much a product of productive abilities, and fluency in writing is very much a product of receptive abilities.

Hemming, Heather. "Graduate research: Reviews and commentary: The role of reading as a metacognitive monitor in the composing process of first grade writers," *Reading Canada Lecture*, 5 (4), Winter 1987, pp. 254-265.

Investigates the use or nonuse of reading as a metacognitive monitor in first graders' composing, the patterns of contexts related to conscious monitoring by reading, and the writer's awareness of the various monitoring roles that reading plays in writing. Concludes that reading to monitor during composing emerges in different contexts for different students.

McGinley, William, and Tierney, Robert J. *Reading and Writing as Ways of Knowing and Learning*. Technical Report No. 423. Cambridge, Massachusetts: Bolt, Beranek and Newman, Inc., 1988. 19pp. [ED 294 136]

Literacy should be viewed as the ability to enlist a repertoire of discourse forms to explore and extend thinking and learning. In this view of literacy and literacy learning, various forms of reading and writing are seen as distinct ways of knowing and acquiring knowledge for one's own purposes. Helping students acquire a "critical literacy"—the ability to use reading and writing for purposes that exceed those most often associated with minimum competence—is of utmost importance, and may warrant a reconceptualization of literacy learning that would entail a critical analysis of current principles and practices dominating how reading and writing are used and taught across the grades.

McGonigal, Elizabeth. "Correlative thinking: Writing analogies about literature," *English Journal* 77 (1), January 1988, pp. 66-67.

Explains how analogies teach students to read critically as well as independently. Presents examples of student-written analogies, and notes that this exercise gives students confidence in their powers of literary interpretation.

Moffett, James. "Reading and writing as meditation," *Language Arts, 60* (3), March 1983, pp. 315-322, 332.

Explores the similar and different ways that reading and writing influence consciousness. Summarizes the relationship between reading and writing as meditation—a way of modifying inner speech or composing in the mind.

Newkirk, Thomas. "Young Writers as Critical Readers," *Language Arts, 49* (5), May 1982, pp. 451-457.

Transcripts of writing conferences and of interviews with students illustrate both the changes in the way students evaluate writing and the teaching strategies that sharpen evaluative skills.

Newkirk, Thomas, (Ed.) *Only Connect: Uniting Reading and Writing*. Upper Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1986. 262pp. [ED 281 223; not available from EDRS.]

Drawn from talks given at a conference held at the University of New Hampshire in October 1984, the papers in this collection explore the relationship of composition to reading and literature studies.

Pearson, P. David, and Tierney, Robert J. *On Becoming a Thoughtful Reader: Learning to Read like a Writer*. Reading Education Report No. 50. Cambridge, Massachusetts: Bolt, Beranek and Newman, Inc.; Urbana, Illinois: University of Illinois, Center for the Study of Reading, 1984. 52pp. [ED 247 530]

Addressing the question of how schools and teachers can foster an advanced level of reading awareness among secondary students, this paper focuses on the similarity in language used to describe recent research on both the composing process and comprehension as acts of constructing meaning. It presents a perspective on the reading-writing relationship, and argues that the

thoughtful reader is one who reads as if composing a text for yet another reader who lives within.

Petersen, Bruce T., (Ed.) *Convergences: Transactions in Reading and Writing.* Urbana, Illinois: National Council of Teachers of English, 1986. 274pp. [ED 265 568]

Explores the relationship between reading and writing.

Price, Marian. "Reader response in the teaching of composition." Paper presented at the Annual Meeting of the Florida College English Association, 1987. 17pp. [ED 292 129]

As an interesting development in recent literary criticism, reader response can enhance a composition class in many ways. Reader response, by incorporating both intellect and feeling into an aesthetic reaction to literature, restores the subjective aspect that some forms of criticism deny.

Silvers, Penny. "Process writing and the reading connection," *Reading Teacher, 39* (7), March 1986, pp. 684-688.

Discusses the change in educational philosophy of a reading specialist with a skill-based background who learned the importance of teaching language, reading, and writing as processes rather than as subskills. Describes the techniques she used to help her students become thinking readers and writers.

Squire, James R. "Composing and comprehending: Two sides of the same basic process," *Language Arts, 60* (5), May 1983, pp. 581-589.

Argues that composing and comprehending are process-oriented thinking skills that are basically interrelated, and suggests ways that these skills can be taught.

Sternglass, Marilyn S. "Writing based on reading: Reading based on writing." Paper presented at the 34th Annual Meeting of the Conference on College Composition and Communication, 1983. 10pp. [ED 234 389]

When using outside sources in their writing, students must learn to balance efficiency with effectiveness. Yet they must guard against being overly explicit, boring their readers with too obvious causal connections. By using their own prior knowledge and experience to reshape the source material, writers can introduce new information and arouse the readers' interest. Students must realize that they can fulfill their own intentions as writers only by satisfying their readers' needs.

Tierney, Robert J. "Reading-writing relationships. A glimpse of some facets," *Reading Canada Lecture,* 3 (2), Summer 1985, pp. 109-116.

Discusses three facets of reading-writing relationships: 1) the processes underlying reading and writing; 2) the communicative contexts influencing reading and writing; and 3) the learning outcomes derived from reading and writing, including the influence of reading upon writing and writing upon reading.

Van DeWeghe, Richard. "Making and remaking meaning: Developing literary responses through purposeful, informal writing," *English Quarterly, 20* (1), Spring 1987, pp. 38-51.

Examines how students make and revise meaning when writing in purposeful, informal ways about their interpretation of literary texts. Reveals five ways in which students develop their understanding of literature through writing. Suggests a mutually enriching reading-writing process of interpretation.

Weltzien, O. Alan. "Readers, writers and thesis distribution." Paper presented at the 37th Annual Meeting of the Conference on College Composition and Communication, 1986. 33p. [ED 273 952]

Examines the effectiveness of essays incorporating the thesis statement at the beginning with essays in which the thesis point is spread throughout or placed at the end. Finds that the emphasis when teaching argumentation should be on point distribution throughout an essay rather than point placement at the beginning or end because point distribution leads writers to greater versatility in discourse.

Wentworth, Michael. "Writing in the literature class," *Journal of Teaching Writing, 6* (1), Spring 1987, pp. 155-162.

Notes that when assigned writing topics requiring sophisticated reading, students circumvent interpretation by rewriting the text in their personal idiom. Suggests that since meaning is discovered through process, students should be given numerous opportunities to respond to the same text. Offers several kinds of response activities.

Williams, Harriet. "Jakobsen's schema of communication in the literature class: Teaching critical reading and writing skills," *Teaching English in the Two-Year College, 12* (1), February 1985, pp. 57-63.

Outlines an introductory literature course wherein students learn to apply Jakobsen's schema of the communications process to the analysis of a variety of readings, both as a means of improving their critical reading skills and as a heuristic device for the essays they write on the reading.

Wrobleski, Diane. "Finding a meaning: Reading, writing, thinking applications: Double entry notebooks, literature logs, process journals." Paper presented at the 4th Annual Meeting of the National Council of Teachers of English Spring Conference, 1985. 14pp. [ED 264 569]

Three different ways of integrating writing and thinking into the classroom are using double entry notebooks, literature logs, and process journals.

Perspectives on Writing as a Social Process

Beers, Susan E. "Questioning and peer collaboration as techniques for thinking and writing about personality," *Teaching of Psychology, 13* (2), April 1986, pp. 75-77.

Reports a strategy for integrating questioning and essay writing in a course on personality. Students wrote sample essay questions which were then

discussed and classified according to Bloom's taxonomy. Rough drafts of essays were discussed in small groups.

Burleson, Brant R., and Rown, Katherine E. "Are social-cognitive ability and narrative writing skill related?" *Written Communication*, 2 (1), January 1985, pp. 25-43.

Reports findings of one study that reanalyzed research data allegedly demonstrating a substantial relationship between social cognitive ability and narrative writing skills, and another that collected original data. Reveals no relationship between social cognitive ability and rated quality of narrative essays. Discusses findings in terms of a theoretical model of the relationship between cognitive abilities, discourse aims, and discourse models.

Clines, Raymond H. "Collaboration and the inadequacy of current models of composition." Paper presented at the 37th Annual Meeting of the Conference on College Composition and Communication, 1986. 12pp. [ED 269 789]

While models of expressive writing are supposed to encourage individuals to look within and release what is good and true, growing up with such a model may be counterproductive in that writers may never learn to take advantage of social interaction that might be of help in the invention and prewriting stage, and thus fail to realize the benefits of collaboration. Viewing writing in a collaborative context means that writing teachers must acknowledge that they cannot always solve writing problems by working with individuals alone.

Cunneen, Sally. "Learning to tell our stories." Paper presented at the 34th annual Meeting of the Conference on College Composition and Communication, 1983. 18pp. [ED 234 383]

In an interdisciplinary curriculum for adults, four seminars were created that presented literature as reading, encouraged writing, and met the adult concern for relevance and shared learning. The four seminars focused on basic human concerns and relationships in a sequential ladder, moving from individual to interpersonal to social and intellectual contexts.

Ede, Lisa. "What is social about writing as a social process?" Paper presented at the 39th Annual Meeting of the Conference on College Composition and Communication, 1988. 12pp. [ED 293 151]

Advocates of a social constructivist view of writing have been able to challenge dominant cognitivist and expressionist paradigms surprisingly quickly. However, when tested in the classroom, attempts at collaborative writing often fail. In addition, the appropriateness of the dominant metaphor of writing as a social process position, "community," is questionable. Writing is not only cooperation and identification but also competition and division; not only a reflection of reality but also a deflection. The current advocacy of writing as a social process may have permitted the escape of a potentially painful awareness of the writing teacher's role in the educational system—not wanting to recognize in these theories that teaching is work, as is learning for students.

Gorrell, Donna. "Writing assessment and the new approaches." Paper presented at the 39th Annual Meeting of the Conference on College Composition and Communication, 1988. 12pp. [ED 296 334]

An examination of approaches to teaching writing and how they relate to tests may help writing teachers discover some ways of improving students' scores on writing tests. George Hillocks in "Research on Written Composition" describes four instructional approaches: presentational, natural process, environmental, and individualized. The latest preoccupation in writing seems to be narcissism—classifying and teaching writing from a social, transactional, or epistemic perspective. If students are to be prepared adequately for all kinds of writing, including the test essay, they need to be made aware of how situations differ rhetorically. Students need to know that there are many forms of discourse to suit many rhetorical situations.

Harris, Joseph. "Community: A keyword in the teaching of writing." Paper presented at the 39th Annual Meeting of the Conference on College Composition and Communication, 1988. 17pp. [ED 293 156]

Raymond William's historical analysis of the "community" and the "individual" is useful for looking critically at the notion of discourse communities. Recent "social" theories of writing have invoked the idea of community in ways that seem at once sweeping and vague, for they fail to state the operating rules or boundaries of such communities. Writing theory needs to form a "positive opposing" term for discourse community, one that will view writers as social individuals—as persons who are not only acted upon by the social discourses of which they are part but also who can act to resist and change the demands of those discourses as well.

Harris, Joseph, "Egocentrism and difference." Paper presented at the 38th Annual Meeting of the Conference on College Composition and Communication, 1987. 12pp. [ED 280 078]

The cognitivist view of composition suggests that if students are supplied with a set of writing strategies, they will learn to think in more complex and powerful ways, observing their own ideas and writing from another person's viewpoint. On the other hand, some social critics argue that composition teachers need to help their students enter into a new sort of discourse—one that "invents the university...to try on the peculiar ways of knowing, selecting, evaluating, reporting, concluding, and arguing that define the discourse of our community" (Bartholomae).

Kurfiss, Joanne. "Capitalizing on collaboration: Using groups to help students write better drafts," 1986. 27pp. [ED 295 164]

By analyzing writing assignments, anticipating and diagnosing student problems, and introducing necessary skills through appropriate exercises, students can be provided with cognitive and social supports that help them address the challenges of academic writing.

LeFevre, Karen Burke. *Invention as a Social Act. Studies in Writing & Rhetoric.* Carbondale, Illinois: Southern Illinois University Press, 1987. 186pp. [ED 277 048]

Working from both literary and composition theory, this book argues that American composition theory and pedagogy of the nineteenth and twentieth centuries is founded on the Platonic view that invention is a solitary act in which the individual, drawing upon innate knowledge and mental structures, searches for the truth, using introspective self-examination and heuristic methods of various kinds.

McCleary, William J. "The movement from personal to group identity in expressive discourse." Paper presented at the 36th Annual Meeting of the Conference on College Composition and Communication, 1985. 25pp. [ED 255 925]

A number of questions have been raised about James Kinneavy's theory of expressive discourse, among them the problem of how so many different genres, from the personal essay to the Declaration of Independence, can be lumped under one aim—self-expression. Another is why self-expression is the only one of the aims to be divided into two general types (personal and group). Nearly all such questions are cleared up if self-expression is seen as a process, a movement from personal to group identity.

Nees Hatlen, Virginia. "Collaborating on writing assignments: A workshop with theoretical implications," *Journal of Teaching Writing*, 4 (2), Fall 1985, pp. 234-246.

Reports on an interdisciplinary teachers' workshop procedure for collaborating on theme and essay question assignment writing. Outlines the process of examining assignments and describes the discussion of one assignment criticized in the workshop.

Newkirk, Thomas. "Direction and misdirection in peer response," *College Composition and Communication*, 35 (3), October 1984, pp. 301-311.

Describes the methodology and results of a study of the differences between instructors' evaluations of student papers and the evaluations of other students. The results indicated that instructors and college freshmen use different criteria and stances when judging student work.

Rijlaarsdam, G. *Effecten van Leerlingenrepons op Aspecten van Stelvaardigheid*, SCO Rapport 88 (*Effects of Student Peer Feedback on Some Aspects of (Written) Composition Skills*. Foundation Center for Educational Research Report 88). Amsterdam University, Netherlands, 1986. 183pp. [ED 284 207]

Examines whether a program of writing instruction based on peer feedback would improve writing better than instruction based on teacher feedback. Finds that there was no difference between the programs on writing performance and psychological variables, which suggests that perhaps feedback received from peers is of lower quality than that received from teachers, or perhaps feedback is not all that important.

Whitlock, Roger. "Making writing groups work: Modifying Elbow's teacherless writing group for the classroom, 1977-1987." Paper

presented at the 38th Annual Meeting of the Conference on College Composition and Communication, 1987. 9pp. [ED 284 284]

Peter Elbow's concepts of "pointing," "summarizing," "telling," and "showing" can form an effective method for training students to give reader-based feedback to peer writing.

Models of Composition and the Writing Process

Aderson, Chris. "Essay: Hearsay evidence and second-class citizenship." *College English, 50* (3), March 1988, pp. 300-308.

Suggests that the essay, despite its second-class status in academia, is a compelling form. Argues that articles have replaced essays as a result of poststructuralist criticism and its preoccupation with ontological questions, resulting in a set of highly technical terms and conceptually difficult problems which exclude the casual reader.

Arrington, Phillip, and Rose, Shirley K. "Prologues to what is possible: Introductions as metadiscourse," *College Composition and Communication, 38* (3), October 1987, pp. 306-318.

Discusses problems of writing introductions in light of the theories of H. P. Grice, C. Altieri, K. Burke, and Aristotle, illustrated with scientific writing, rhetorical criticism, and student letters and essays. Approaches the introduction as text both about subject matter and about the intended reader, situation invoked, and writer's own persona.

Balajthy, Ernest. "Process writing in the intermediate grades: Magical panacea or oversold cliché?" Paper presented at the Conference on Language and Literacy, 1986. 19pp. [ED 275 004]

Explores two key themes important to the successful implementation of writing process instruction: 1) teachers' needs to understand the philosophies and theories underlying writing process approaches; and 2) teachers' needs to assume the role of researcher in their classrooms to understand their students' writing needs and to determine how their strategies meet or fail to meet those needs.

Bereiter, Carl, and Scardamalia, Marlene. *The Psychology of Written Composition.* The Psychology of Education and Instruction Series. Hillsdale, New Jersey: Lawrence Erlbaum Associations, Inc., Publishers, 1987. ($24.95) 389pp. [ED 279 025; not available from EDRS.]

Aimed both at readers interested in cognition and/or writing and at instructional psychologists, this book explores the notion that various writing strategies involve different kinds of thinking, which ultimately affect the written product.

Berthoff, Ann E. "Is teaching still possible? Writing, meaning, and higher order reasoning," *College English, 46* (6), December 1984, pp. 743-755.

Assesses the hazards of cognitive development models and the positivist views of language that support them. Considers how alternative views of

language and learning can help develop a method of teaching that views reading and writing as interpretation and the making of meaning.

Comprone, Joseph J. "Literary theory and composition: Creating communities of readers and writers." Paper presented at the 36th Annual Meeting of the Conference on College Composition and Communication, 1985. 15pp. [ED 254 855]

A theory of interpretation developed from the composition scholar's rating and revision of literary theory can effectively serve as a core theory in writing across the curriculum programs.

Edwards, Bruce L., Jr. "Rhetoric, alchemy and heuristic procedures: Some epistemological questions." Paper presented at the 33rd Annual Meeting of the Conference on College Composition and Communication, 1982. 15pp. [ED 220 861]

An examination of parallel developments in literary theory and of their effects on composition theory reveals that composition theorists are faced with two emerging epistemological alternatives: an epistemic view of the composing act or a heuristic one. A heuristic view offers a self-confessed but controlled subjectivism that has truth as its goal while denying that absolute truth is self-evident. A heuristic view is needed to reinvigorate the teaching of writing and to keep the writing act meaningful in a technological society.

Englert, Carol Sue, and Raphael, Taffy E. "Constructing well formed prose: Process, structure, and metacognitive knowledge," *Exceptional Children*, 54 (6), April 1988, pp. 513-20.

The expository writing difficulties of exceptional students are examined in relationship to the writing process, expository text structures, and students' metacognitive knowledge. Approaches to the teaching of expository writing are discussed, and a dialogic approach, involving teacher modeling and a series of think sheets, is described.

"Facets: The most promising research for teaching English," *English Journal*, 76 (1), January 1987, pp. 18-21.

Considers: 1) research by George Hillocks using meta-analysis to examine four modes of composition instruction; 2) role playing in classrooms to improve student writing of persuasive letters or opinion essays; 3) the process approach to English instruction, which allows for the complex nature of individual learning styles; and 4) resources for promising research for the teaching of English.

Flower, Linda. "Response to Anthony Petrosky, review of Linda Flower, *Problem-Solving Strategies for Writing*," *College Composition and Communication*, 35 (1), February 1984, pp. 96-97.

Flower defends her book "Problem-Solving Strategies for Writing," stating that—contrary to Petrosky's interpretation—it does not take an outmoded, logical positivist view of communication theory that treats thought as an object to be transferred while ignoring the constructivist nature of both reading and writing.

Hays, Janice N., *et al.*, (Eds.) *The Writer's Mind: Writing as a Mode of Thinking.* Urbana, Illinois: National Council of Teachers of English, 1983. 261pp. [ED 233 366]

Prepared by educators, theoreticians, and researchers, the 24 papers in this collection address the connections and interdependencies between writing and cognition. Paper topics include: 1) rhetoric and romanticism; 2) cognitive immaturity and remedial college writers; 3) current brain research and the composing process; 4) recovering and discovering treasures of the mind; and 5) understanding composing.

Hashimoto, Irvin. "Structured heuristic procedures: Their limitations," *College Composition and Communication,* 36 (1), February 1985, pp. 73-81.

Discusses factors that interfere with students' effective use of heuristic procedures for invention in composition.

Hull, Glynda, and Bartholomae, David. "Teaching writing as learning and process," *Education Leadership,* 43 (7), April 1986, pp. 44-53.

Fundamental changes are needed in English classes if writing is to be taught. Students must have time to write, and they must have someone reading and responding to their writing. Students need to pay attention to their writing and to the writing of others, and this writing should be as important as well-known literary works.

Keith, Philip M. "Shaping at the point of utterance rather than afterwards." Paper presented at the 24th Annual Meeting of the Minnesota Council of Teachers of English, 1983. 10pp. [ED 240 552]

According to James Britton, too much emphasis is being placed currently on revision. Britton notes that 1) concentrating on the reader in teaching writing can disturb the writer's ability to formulate what he or she wants to say; 2) the essence of the writing process is not writing something to be cleaned up later, but rather creating connections between ideas; 3) a precise and explicit mastery of the rules of writing can obstruct effective writing; and 4) writing develops in a complex relationship to speech and not by a process of differentiating between spoken and written discourse.

Kinneavy, James L. "The process of writing: A philosophical base in hermeneutics," *Journal of Advanced Composition,* 7 (1-2), 1987, pp. 1-9.

Responds to an overly narrow view of process by applying Martin Heidegger's concept of interpretation to writing. Suggests Heidegger's "forestructure" is a useful model to give depth to problems in rhetoric and composition.

Kraft, Richard F. "The Los Altos writing project," 1986. 55pp. [ED 289 811]

The intent of this guide is to encourage teachers to have students write, both formally and informally, on a systematic basis. Three types of writing are emphasized: 1) journal writing; 2) research paper writing; and 3) essay writing.

MacDonald, Susan Peck. "Problem definition in academic writing," *College English*, 49 (3), March 1987, pp. 315-331.

Describes problem definition in academic writing as existing on a continuum, with literary interpretation near one end and scientific writing near the other. Examines the consequences of this for undergraduate literature and composition assignments.

Moore, Michael T. "The relationship between the originality of essays and variables in the problem-discovery process: A study of creative and noncreative middle school students." Paper presented at the 8th Annual Meeting of Eastern Research Association, 1985. 9pp. [ED 263 209]

Examines problem-finding behavior of artists as the first step in the creative process. Findings suggest that 1) writers and artists who exhibit a concern for problem-discovery at the problem formulation stage will have the most original products; and 2) during composing, writing, or drawing, writers and artists share similarities in problem-discovery cognitive strategies even though the medium differs.

Newkirk, Thomas. "The hedgehog or the fox: The dilemma of writing development," *Language Arts*, 62 (6), October 1985, pp. 593-603.

Argues that James Moffett's influential model of a young writer's development is flawed because it depicts beginning writers as being far more limited than they are.

Newkirk, Thomas. "How students read student papers: An exploratory study," *Written Communication, 1* (3), July 1984, pp. 283-305.

Uses protocol analysis to compare written evaluations given to two student papers by college freshmen with those of instructors of freshman composition. Concludes that many students apply criteria that are significantly and consistently different from those of instructors.

Newkirk, Thomas. "Is the Bay Area Model the answer?" *English Education, 15* (3), October 1983, pp. 161-166.

Examines some of the basic assumptions of the Bay Area Writing Project and contrasts the model with the institute model developed at the University of Vermont and by the New Hampshire Writing Program.

Puma, Vincent, *et al.* "Cognitive approaches to writing: An introductory annotated bibliography," 1983. 7pp. [ED 233 375]

This annotated bibliography introduces the novice to current or significant works on the application of cognitive psychology methodologies to the writing process. The bibliography is arranged in four sections: 1) an overview of the topic that includes anthologies, essays and papers; 2) relevant publications of Linda Flower and John Hayes, the specialists in the area to date; 3) a representative sample of applications, models, and continuing research; and 4) evaluative articles on the approach in general.

Raphael, Taffy E., *et al. Students' Metacognitive Knowledge about Writing.* Research Series No. 176., East Lansing, Michigan: Michigan State

University, Institute for Research on Teaching, 1986. 45pp. [ED 274 999]

To determine students' metacognitive knowledge of the expository writing process, a study analyzed fifth and sixth graders' declarative, procedural, and conditional knowledge by means of group questionnaires and individual interviews at all stages of their participation in one of three year-long writing programs. The programs emphasized social context, purpose, and audience, and/or the use of text structure knowledge in writing. Results suggested that creating a social context enhanced students' awareness of audience, purpose, and the different aspects of the writing process.

Sternglass, Marilyn S. "Introspective accounts of expository writing." Paper presented at the 37th Annual Meeting of the Conference on College Composition and Communication, 1986. 13pp. [ED 270 825]

To study two aspects of the composing process—goal-setting and risk-taking, English and reading graduate students were given a set of readings on the topic of introspection and asked to write weekly papers in response.

Wall, Susan V. "The languages of the text: What even good students need to know about re-writing," *Journal of Advanced Composition*, 7 (1-2), 1987, pp.31-40.

Suggests the distinction between reseeing and rewriting is the difference between substitution and combination. Claims that the epistemic approach imagines composition as a process through which the writer might learn something, and sees texts as indeterminate, open to further interpretation.

Whatley, Carol A. "Focusing in the composing process: The development of a theory of rhetorical invention," 1982. 31pp. [ED 247 570]

To develop a theory of invention that would include both generation and selection of material for written composition, the four major current theories of invention were considered. Since only one—prewriting—included a selection component and was limited in several ways, a psychotherapeutic theory-focusing was adapted to the composing process in accordance with the principles that underlie adequate rhetorical theories. The resulting theory, which focuses on the composition process, was field tested to extend and refine it and to develop methods for its use in a wide variety of writing situations.

Winterowd, W. Ross. *Composition/Rhetoric: A Synthesis*. Carbondale, Illinois: Southern Illinois University Press, 1986. ($16.95) 359pp. [ED 271 789; not available from EDRS.]

Arguing that practice without theory is destructive, this book deals with the theory, philosophy, and application of a variety of subjects within the area of composition.

Veit, Richard. "Requiem for a shibboleth, or has 'process' outlived its usefulness?" Paper presented at the 38th Annual Meeting of the Conference on College Composition and Communication, 1987. 13pp. [ED 285 192]

A glance at new textbooks or ads in composition journals will show that besides "writing" and "reading," the word "process" appears more often than any other word. Composition has followed other theoretical notions in the air and turned from analyzing finished essays to examining the processes which produced them. Procedures for writing in identifiable stages have always been taught, but a better cognitive model does not automatically result in better teaching.

Voss, Ralph F. "Janet Emig's 'The composing process of twelfth graders': A reassessment," *College Composition and Communication*, 34 (3), October 1983, pp. 278-283.

Reviews Emig's methodology, highlighting both the timeliness of her study, and the flaws in her generalizations about writing teachers' expertise. Cautions against depending upon her results and those of similar studies as the final word on the writing process.

Rhetorical Considerations: Meaning, Voice, and Audience

Anson, Chris M. "Audience, dissonance, and invention: A method for reducing egocentrism in students' writing," *Exercise Exchange*, 30 (2), Spring 1985, pp. 12-14.

Presents a procedural model for use as a prewriting strategy to help students "decenter" or distance themselves from their writing and avoid the generalities that characterize egocentric writing. The model provides opposing viewpoints in a student's analysis of problems or issues.

Anson, Chris M. "Exploring the dimensions of purpose in college writing," 1985. 31pp. [ED 274 964]

Focusing on purpose in the writing of college freshmen, a study examined the writing processes and how they related to the conceptions of purpose of four freshmen enrolled in a composition course at Indiana University. Discourse-based interviews were conducted before and after the students completed three tasks designed to vary their choice of audience, mode, and focus. Results support a writing pedagogy in which a qualitative reformulation of students' discourse models is more central to their continued learning than is the quantitative acquisition or mastery of certain discourse-specific skills.

Dickerson, Mary Jane. "A voice of one's own: Creating writing identities." Paper presented at the 39th Annual Meeting of the Conference on College Composition and Communication, 1988. 11pp. [ED 294 178]

The ability to infuse language with qualities of the human voice in the act of speaking is what distinguishes autobiography as a genre and makes it most suited to teaching students subtle features inherent in the complex act of writing.

Ede, Lisa, and Lunsford, Andrea. "Audience addressed/audience invoked: The role of audience in composition," *College Composition and Communication*, 35 (2), May 1984, pp.155-171.

Explores the role that audience plays in composition theory and pedagogy by demonstrating that the arguments advocated by each side in the debate oversimplify the act of making meaning through written discourse.

Elbow, Peter. "Closing my eyes as I speak: An argument for ignoring audience," *College English, 49* (1), January 1987, pp. 50-69.

Claims that, in certain situations, writer-based prose can be better than reader-based prose. Offers practical guidelines about audience.

Ewald, Helen Rothschild. "The 'model' reader: Audiences within genres." Paper presented at the 37th Annual Meeting of the Conference on College Composition and Communication, 1986. 12pp. [ED 269 801; not available from EDRS.]

With the advent of the process approach to teaching writing, the use of products or models in the composition classroom has declined, replaced by heuristic exploration of the rhetorical situation, with special emphasis on audience analysis.

Flitterman-King, Sharon. "The role of the response journal in active reading," *Quarterly of the National Writing Project and the Center for the Study of Writing, 10* (3), July 1988, pp. 4-11.

Claims that the real value of a response journal is that it enables readers to make meaning as they read, to be actively involved in their own learning process.

Freedman, Sarah Warshauer, (Ed.) *The Acquisition of Written Language: Response and Revision. Writing Research: Multidisciplinary Inquiries into the Nature of Writing Series.* Norwood, New Jersey: Ablex Publishing Corporation, 1985. ($24.95) 294pp. [ED 265 553; not available from EDRS.]

Viewing writing as both a form of language learning and an intellectual skill, this book presents essays on how writers acquire trusted inner voices and the roles that schools and teachers can play in helping student writers in the learning process.

Kroll, Barry M. "Writing for readers: Three perspectives on audience," *College Composition and Communication, 35* (2), May 1984, pp. 172-85.

Surveys three current perspectives on audience, exploring the strengths and weaknesses of each without arguing for the superiority of one view. Provides a conceptual framework that will clarify some of the things composition theorists can mean when they talk about the writer's audience.

Newkirk, Thomas. "Looking for trouble: A way to unmask our readings," *College English, 46* (6), December 1984, pp. 756-766.

Describes an approach to teaching introductory college literature courses that allows students to engage text directly without help from critical analysis papers and to express feelings of frustration, confusion, and anger in deciphering the meaning of the text. Points out ways in which the text gives rise to comprehension difficulties.

Roen, Duane H., and Willey, R. J. "The effects of audience awareness on drafting and revising," *Research in the Teaching of English*, 22 (1), February 1988, pp. 75-83.

Studies original and revised essays of 60 university freshmen to determine the effects of attention to audience on improving overall composition quality. Finds audience attention effective as a revising strategy but more effective as a drafting strategy.

Walker, Helen L. "Decentering: Its place in the writing process," 1986. 55pp. [ED 283 150]

Decentering, as defined by Jean Piaget, occurs when the mind considers and coordinates experience from more than one perspective. Focusing on decentering in two parts of the writing process--discovery and audience awareness--a study examined the relationship between the personal and impersonal decentering abilities of college freshmen and their overall writing abilities. Finds that writers who rate high in overall writing ability usually possess strong personal and impersonal decentering abilities, and vice versa.

Willey, R. J. "Audience awareness and critical essays on literature: Helping students become part of an interpretive community." Paper presented at the 39th Annual Meeting of the Conference on College Composition and Communication, 1988. 26pp. [ED 294 229]

Before students are able to write fairly original, successful, critical essays on literature, they need to become experienced members of the audience for whom they will write, sharing fully the social context of critical writing by becoming part of an interactive, interpretive community. This reader-response technique appears to be the best critical viewpoint for the freshman composition class to adopt.